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English 20

Module 8

Reflecting and Projecting



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English 20

Module 8

REFLECTING AND PROJECTING



**Distance
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Other	

English 20
Student Module
Module 8
Reflecting and Projecting
Alberta Distance Learning Centre
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Welcome to Module 8!

We hope you'll enjoy your study of Reflecting and Projecting.

We've included a prerecorded audiocassette with this module. The cassette will help you work through the material and it will enhance your listening skills.

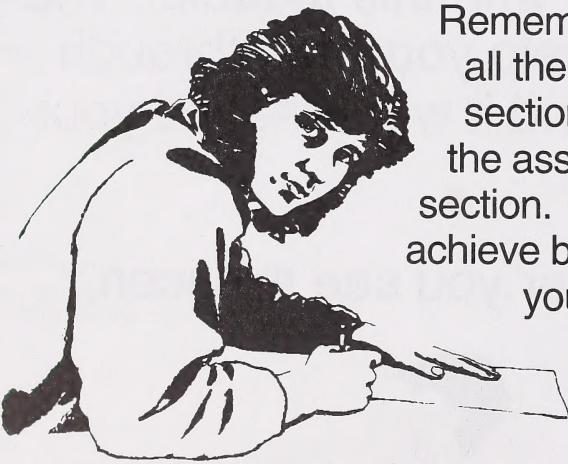
So whenever you see this icon,



turn on your tape and listen.

Since there are no response lines provided in the Student Module Booklets of this course, you'll need a notebook or lined paper to respond to questions, complete charts, and answer questionnaires. It's important to keep your lined paper handy as you work through the material and to keep your responses together in a notebook or binder for review purposes later. Read all the questions carefully, and respond to them as completely as possible. Then compare your responses with the ones supplied in the Appendix.

Some of your personal responses you'll be asked to keep in a separate folder – your Writing Folder. This is explained in Module 1.



Remember to work through all the activities in each section before attempting the assignment for that section. This will help you achieve better success in your studies.

Good luck.

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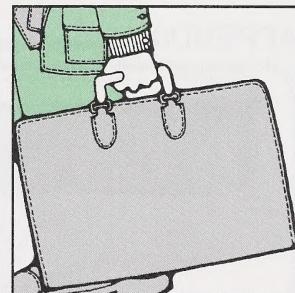
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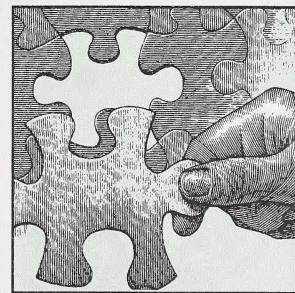
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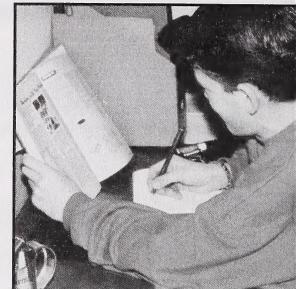
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MODULE OVERVIEW



As the title “Reflecting and Projecting” suggests, it’s time for you to look back over what you’ve accomplished and to look ahead to your English 20 test and your future studies in English.

You should be proud of your accomplishment; in reaching this module you’ve nearly finished the course.

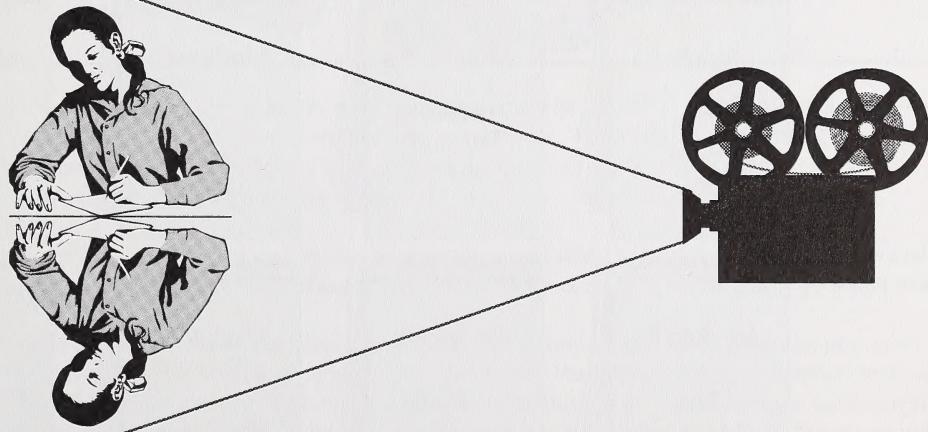
This module has three sections. In the first you’ll review your Writing Folder, consider your writing strengths, pinpoint areas that need continued effort, select samples of your best work, review editing and proofreading processes, and focus on presentation. In the second you’ll review your knowledge about language-arts processes, highlight some of your own most effective strategies, and express personal preferences. Also in this section you’ll review some of the literature you’ve read, connect works personally and critically, and review some characteristics of literature. Finally, in the last section you’ll look at the sorts of questions to expect in English exams and practise responding to different kinds of test questions.

Module 8: Reflecting and Projecting

Section 1: Creating a Writing Portfolio

Section 2: Connecting What You’ve Learned

Section 3: Preparing for Your Final Test



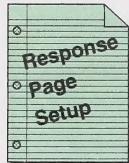
Evaluation

Your mark for this module will be determined by how well you complete the assignments at the end of each section. In this module you must complete three assignments. The mark distribution is as follows:

Section 1 Assignment	50 marks
Section 2 Assignment	25 marks
Section 3 Assignment	25 marks
TOTAL	100 marks

When doing your assignments, work slowly and carefully. If you're having difficulties, go back and review the appropriate section.

Read all parts of your assignment carefully. Plan and do your rough work on your own paper. Revise and edit your responses; then set up your final copy for submission on your own paper. Lined looseleaf is recommended. Make sure your answers are neat and organized, with wide left margins and space for teacher comments after each assignment.



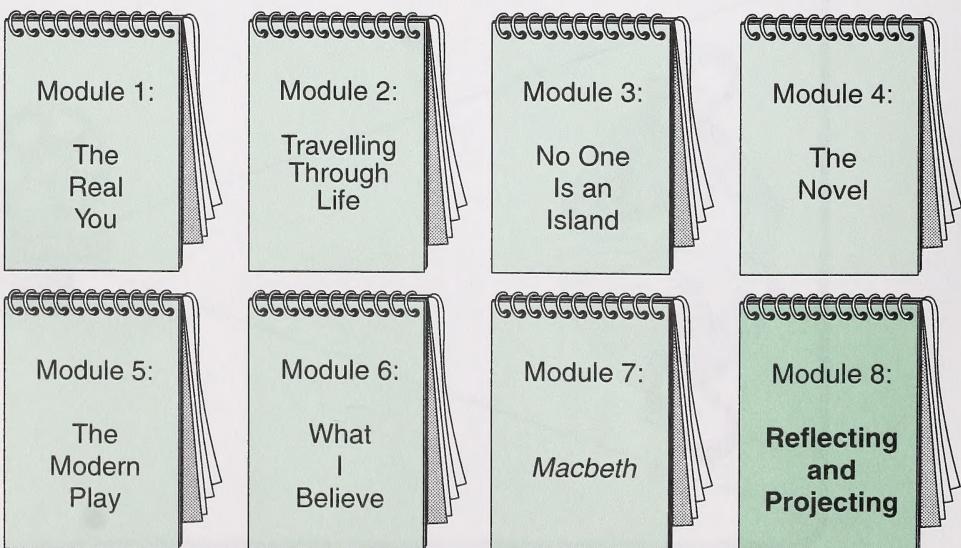
When you see this icon, ideas and details are provided to help you set up and organize your answer in a certain way.

Before submitting your responses, be sure to proofread them carefully to ensure that they say what you want, that they're neat and clear, and that they're complete and missing no material.

You'll be submitting **only** your **assignment response pages** (and in some cases as audiotape or videotape cassette) for evaluation.

COURSE OVERVIEW

English 20 contains eight modules.



SECTION

1

CREATING A WRITING
PORTFOLIO

By now your Writing Folder should be quite thick. In it you'll have many drafts. Throughout the course you've selected pieces to develop as parts of your assignments. Think about all the writing you've done for the course: the drafts, recopied pieces of writing, and major writing assignments. Now you'll be reviewing your writing and compiling a portfolio.

What is a portfolio? The term can be used to refer both to the actual container in which writing or art is stored and to the contents of the container. Here we mean the contents – a selection of your best work.

One of the traditional reasons for keeping a portfolio is for admission to an art school or to a creative-writing class. A cross section of work is provided to illustrate the person's accomplishments and potential. More and more businesses are asking their employees to maintain career portfolios that include references, photographs, performance evaluations, and other items. In English 20 your portfolio will present your view of your best work in writing. In this section you'll be putting together your portfolio. This submission of your best writing will give you an opportunity to demonstrate the writing skills you've been working on throughout the course.



Activity 1: Selecting from Your Writing Folder



In this activity you'll start putting together your portfolio. To begin, read through things you've written for Writing Folder exercises throughout the course. Here are some questions you can ask yourself as you read the writing you've done. It would be a good idea to write down your answers.

1. What piece(s) do I like the most? Why?
2. What writing best exemplifies my style? How?
3. Where did I learn the most about writing? What did I learn?
4. What drafts have a lot of potential that I could develop further? Why and how?
5. What writing is nearly ready now?
6. What writing did others like? Why?
7. What pieces of writing show the range of my abilities?

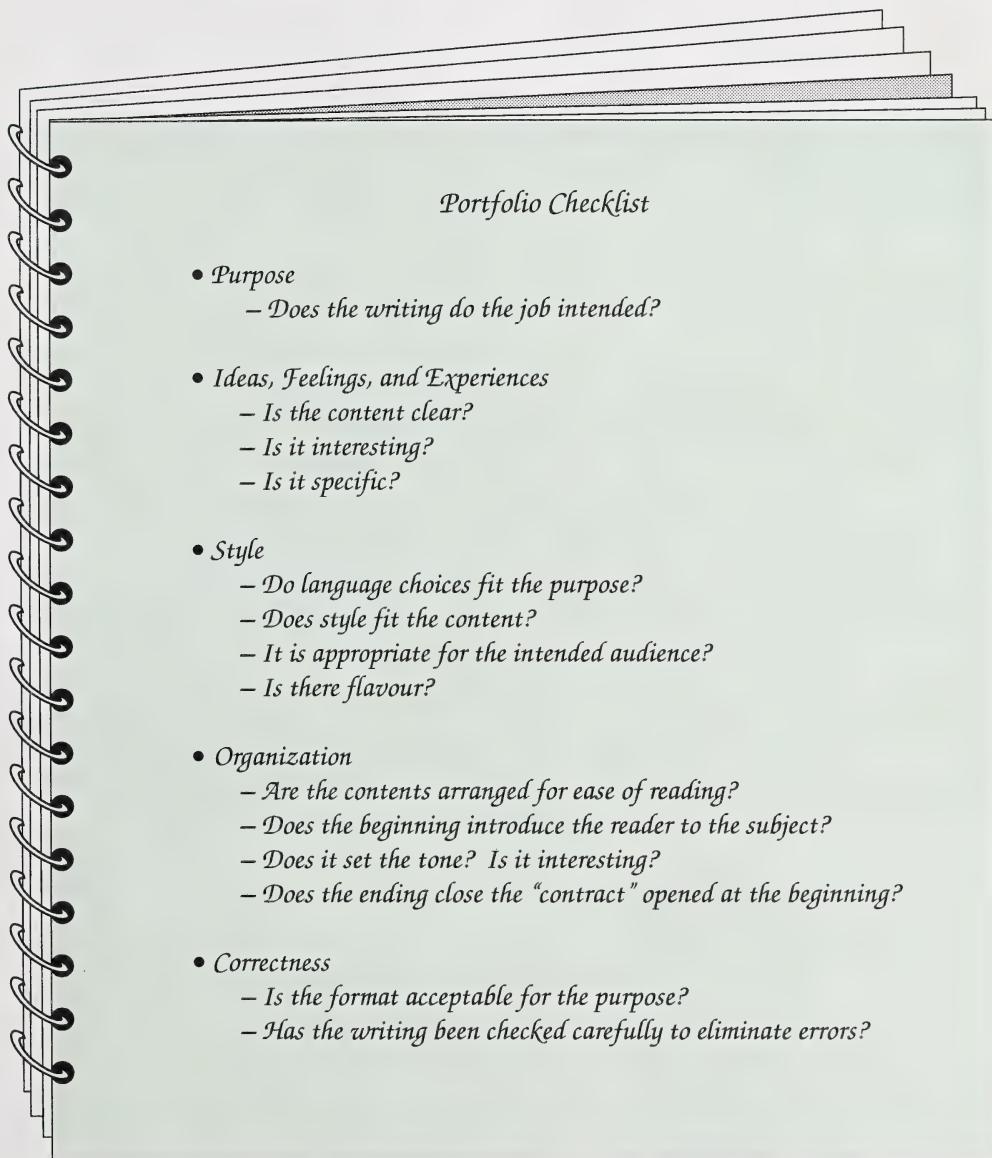
Compare your responses with those in the Appendix, Section 1: Activity 1.

Now choose the three, four, or five pieces of writing that you think are most representative of your work and that present you in the best light as a writer. **(Don't choose any that you've submitted for evaluation in earlier assignments.)** It really is important that your portfolio represent your view of yourself as a writer. For that reason, all portfolios will be different; after all, writers are all different people who see the world in their own unique ways. Before you go any further, consult your Section 1 Assignment so that you understand how your portfolio will be used.



The writing you've chosen will be evaluated by your teacher as a sample of your best work. First, you should evaluate your work so that you can make any improvements before the teacher sees it. This approach can be useful in the preparation of any writing, such as essays in social studies courses, letters or résumés for job applications, or articles for a community newsletter.

Identify any areas you need to work on. Here's a checklist to help you. Try using it with each piece of writing that you select. You can use the checklist alone or with a partner.



Portfolio Checklist

- *Purpose*
 - Does the writing do the job intended?
- *Ideas, Feelings, and Experiences*
 - Is the content clear?
 - Is it interesting?
 - Is it specific?
- *Style*
 - Do language choices fit the purpose?
 - Does style fit the content?
 - Is it appropriate for the intended audience?
 - Is there flavour?
- *Organization*
 - Are the contents arranged for ease of reading?
 - Does the beginning introduce the reader to the subject?
 - Does it set the tone? Is it interesting?
 - Does the ending close the “contract” opened at the beginning?
- *Correctness*
 - Is the format acceptable for the purpose?
 - Has the writing been checked carefully to eliminate errors?

By now you should have identified a number of pieces of your writing. Next you'll look at the whole portfolio of writing you're putting together and organize it for presentation.

Activity 2: Shaping Your Writing Portfolio



What makes a good portfolio?

If it honestly shows you as a writer, it's a good portfolio.

I'm having trouble deciding what to put in.

Try to choose interesting pieces that you think are well written.

How many?

It really depends on the writing. If you choose longer ones, three is probably plenty. If they're shorter, then provide more. Showing yourself as a writer is more important than the actual number of pieces.

I don't have a lot of time to do this.

No one expects you to write from scratch. Choose your best compositions. Perhaps they're already in excellent shape, or most of them. Work further on any that you want to improve. It's your choice.

I think I'll include my speech, the poem I built around a metaphor, and my response to a character's dilemma.

Do they show your strengths as a writer?

I think so. They show my opinions and different ways that I can present my ideas. They show I can write different kinds of things – like poetry and prose. But I want to add to the speech a bit and the poem could be made stronger. I can see that now.

Good idea. Use the distance you've now got from your original writing to revise your selections for your reader.



Ask yourself these questions about the writing that you've chosen.

- Are the pieces effective in themselves?
- Do they show a variety of my abilities?
- Is there a sense of a person behind the ideas and words?
- Have my strengths been highlighted?
- Will the writing present the best possible impression of me as a writer?



Because this portfolio is your own work, you have the opportunity to polish your pieces more. Consider any feedback you may have received so far from your teacher or from friends. Do you need more opinions? Professional writers have editors to comment on their work prior to publication and to edit the final draft. You might want to ask someone to check your work for you. Your editor could use the preceding checklists to focus feedback.

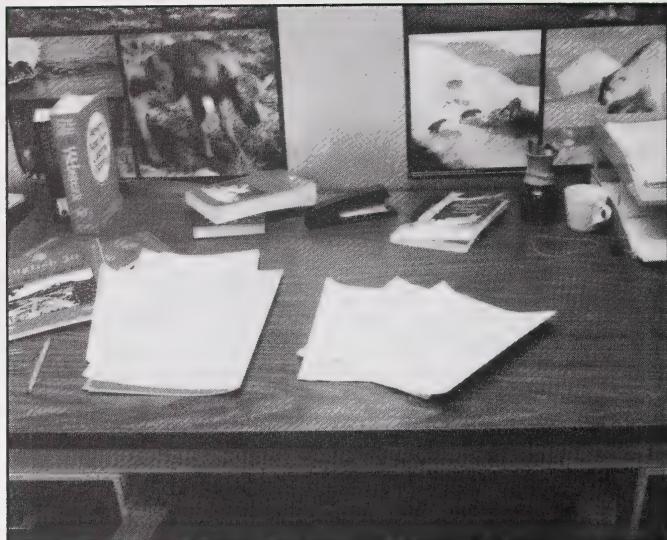
It really is hard for most people to spot all the errors and weaknesses in their work. Often people miss mistakes because they know what they're saying so don't focus on what might be unclear or incorrect. Other times they just don't know that an error exists. Monitoring the correctness of your writing means that you care about your work and are trying to present a courteous copy for others. Here are some hints for creating as clean a copy as possible. Many of them you should already be familiar with from past modules.

- Read your work aloud. This will slow you down and help you spot grammar errors and unwieldy sentences. You might try taping your oral reading and then replaying it as you follow your text.
- Ask someone else to read your work aloud. If a draft involves many additions or other changes, you might need to recopy it first. When listening to your writing, you'll hear any difficulties the reader encounters in phrasing and will get a sense of your main idea and effect.
- Check for spelling mistakes by reading your work backward.
- Check a draft more than once. Very few people can consider content, style, and language correctness all at once. Most people do best when they reread for different purposes. For example, read once for supporting details, once for grammar and punctuation, and then again for spelling.
- Know your weaknesses. If some spellings continually escape you, keep a list to consult. Do past tenses confuse you? Does your teacher often have to insert apostrophes? Consult your writer's handbook for help with your weaker points and, if possible, ask an expert in your areas of difficulty to help you proofread. If you sit with the person when the proofreading is occurring, you may learn a great deal about the aspects of language that give you problems.
- Use expert help. Dictionaries, writer's handbooks, and other books are full of information to help you get things right. If you have a computer program with a spell checker and grammar checker, you have on-line assistance before you print out the last draft. Whether you write with computer or pen, an editing partner can help with clarity and correctness.

But remember that the context is really important when applying any advice; spell checkers won't catch the wrong word as long as the word you typed actually exists (for example, the spell checker would not have flagged *taped* for *typed* in the last sentence). And your friend might like saying something one way while you prefer another way. Unless your work is to be published somewhere that applies a specific set of principles to all writing used, you are the final one to say what you want to say and how you want to say it.

What have you learned while compiling your portfolio? Answering the questions that follow may help you determine this.

1. Two of my main strengths in writing are ...
2. Two areas that I need to work more on are ...
3. My sample of writing illustrates these characteristics of me as a writer: ...

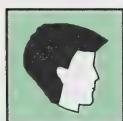


Compare your responses with those in the Appendix, Section 1: Activity 2.

Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help



Do you find revising and editing your work difficult? The marking scale used by teachers who grade the diploma examinations in English 30 has two categories which might be useful to you here. *Matters of choice* are separated from *matters of correctness* (previously called *matters of convention*).

Matters of choice is a term used to refer to a writer's style; one writer, for example, might tend to use long sentences and complex constructions while another uses short, simple phrases. The term *matters of correctness* is used to refer to more mechanical things – like sentence structure, spelling, grammar, and punctuation. Errors in matters of correctness are usually clear-cut, but with matters of choice there are some clear areas and many discretionary ones.

1. In matters of choice, a writer might see different options. Following are several pairs of sentences. Read them, and for each pair choose the option you think is best. Give a reason to support your choice.
 - a. • The book is dark red and thick.
• The cover is a claret colour.

- b.
 - Lorna is a character like many people in life.
 - Lorna's characteristics remind me of people I have known.
- c.
 - The screen filters hazy, dappled light across my desk.
 - The sun is soft and warm.
- d.
 - Duncan's fate was doom, as the witches foretold.
 - As the witches foretold, Duncan's fate was doom.
- e.
 - The father saw the prairie as flat, but the son had a more scientific perspective.
 - The worldviews of father and son were incompatible.

Compare your responses with those in the Appendix, Section 1: Extra Help.

This would be a good time to read through the writing samples you've chosen for your portfolio to see whether or not you wish to make any changes in matters of choice.

Matters of correctness are usually seen as right or wrong, although sometimes they vary from one set of style principles to another. An example is the use of a comma in a series before the word *and* (for example, . . . *tables, chairs, sofas, and desks*).

2. Do the following exercise to help you spot a few matters of correctness that often trouble writers. This time each of the sentences has been edited to improve a matter of correctness. Can you explain each change?
 - a. **Original:** Theres another reason to question it.
Edited: There's another reason to question it.
 - b. **Original:** The poem Elephants raises the issue of cultural respect.
Edited: The poem "Elephants" raises the issue of cultural respect.
 - c. **Original:** Lady Macbeth was to ambitious.
Edited: Lady Macbeth was too ambitious.
 - d. **Original:** The story was so long since I took a long time to read it.
Edited: Because the story was so long, I took a long time to read it.
 - e. **Original:** Manuel stood up, and he shouts "I'll get you for that!"
Edited: Manuel stood up, and he shouted "I'll get you for that!"

Compare your responses with those in the Appendix, Section 1: Extra Help.

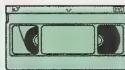
Enrichment



Turn to page ix of *Literary Experiences* and read the poem “An Exchange of Gifts” by Canadian poet Alden Nowlan. Nowlan thinks that a writer and reader share something special through a poem. Nowlan is talking about metaphorical gifts, but you can make a literal gift of a poem or other piece of writing.

Look through your Writing Folder. Do you have something there that someone else would appreciate? Why not create a gift of writing for someone special? Or, if you prefer, begin a piece of writing from scratch. The recipient will likely really appreciate a gift of something personal and creative. Here are some ideas.

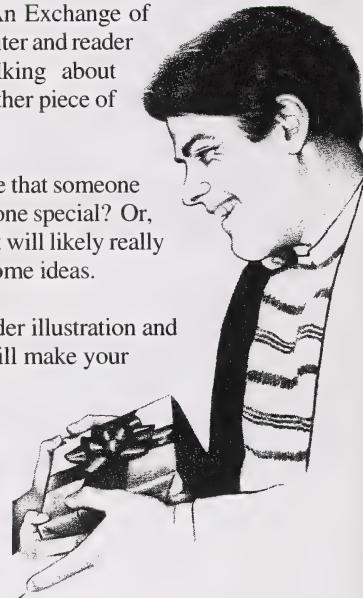
- Make a poem into a card or frame it. In either case consider illustration and printing. Calligraphy, fine penmanship, or typed work will make your gift that much more special.
- Make a video of an essay, story, or poem. Consider using effects you've seen in films and music videos, or tape yourself reading the piece in an interesting setting.
- Make an audiotape of a reading with music or sound effects.
- Make an anthology of your own writing. You could make a book using photocopying and binding facilities from a local business or school. Make one copy or several.



Perhaps this isn't the best time for you to make a gift of writing. Any of these ideas can be implemented after you finish this module – and this course. A writing gift will take some time to polish and record. Your feedback will come from the person who receives your gift.

What else can you do? Next time a friend or relative has an important occasion, think about writing something especially for that person. Graduation messages, something for new parents, a birthday wish: these can all be handmade expressions.

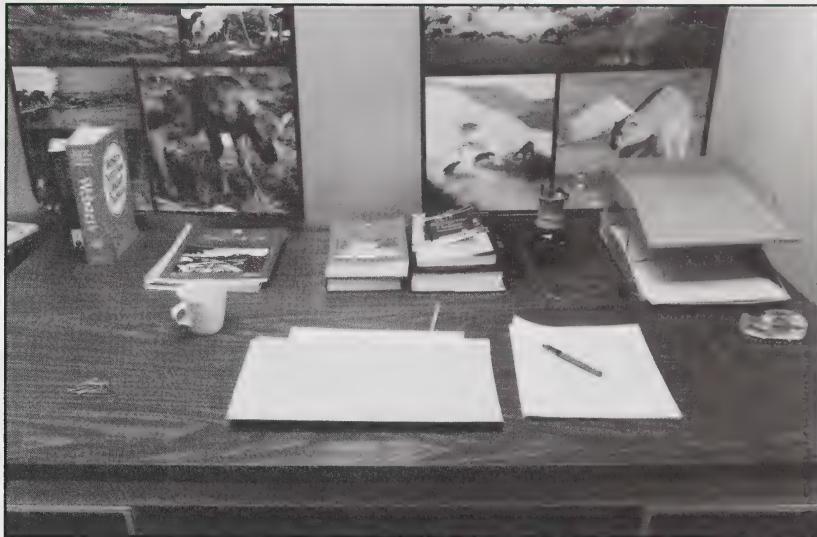
You might prefer to collaborate with a family member or friend to create some writing for such an occasion rather than writing individually. If you work together, the experience might be as important as the product you create. That's another gift of writing.



Conclusion

What have you learned about the writing you've accumulated in your Writing Folder? What have you learned about yourself as a writer?

In this section you've taken time to polish some of your writing. Your own reflections on what you've written should help you be more ready for the writing you'll do on your final exam. As well, your portfolio will represent your own assessment of yourself as a writer at this point in your writing history. If you keep it together, you can revisit it to reflect on your past work and to improve what you'll write in the future.



50 Section 1 Assignment: Creating a Writing Portfolio

Review the Evaluation information found in the introductory pages of this module.

It is important to number and clearly identify each page with the following information at the top:

English 20 – Module 8 Section 1 Assignment Page # Name and ID #

Be sure to write legibly. Leave a wide left margin and number all of your pages.

1. In this section you've put together a portfolio of some of the best writing you've done for this English 20 course. Submit this portfolio (or three-to-five selections taken from it if it's larger than this) for evaluation. Be sure to recopy the selections neatly; it will be assumed that you've revised and edited them prior to submission.

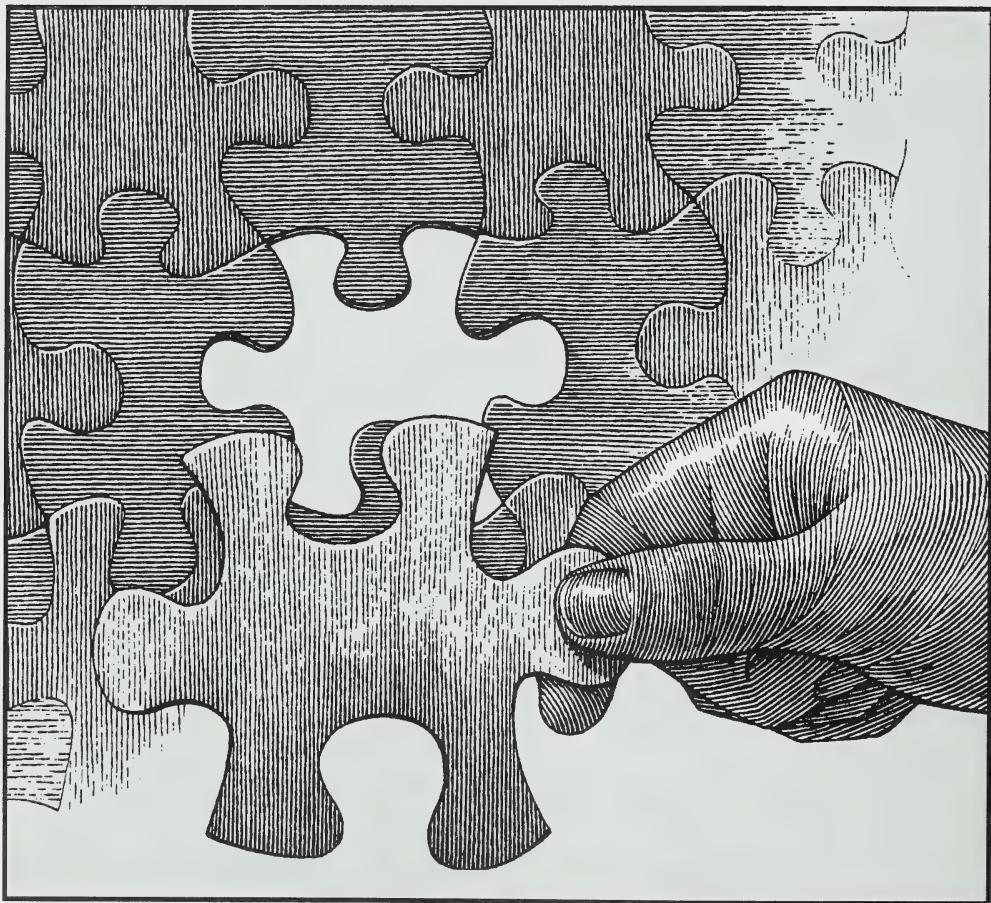
Your writing will be graded as a unit, rather than piece by piece, for thought and detail, organization, matters of choice (style), and matters of correctness (mechanics).

Do not submit pieces of writing that have already been evaluated as parts of previous assignments.

2. Copy and complete what follows and attach it to your portfolio when you submit it:
 - a. The titles and genres (or types) of each piece of writing submitted are
 - b. The piece that is my personal favourite is _____ because
 - c. In my opinion my writing can be described as

SECTION

2

CONNECTING WHAT
YOU'VE LEARNED

You're getting close to the end of this English 20 course. Are you beginning to think about wrapping things up and preparing for your final exam? This section will focus on a self-assessment of your language-arts skills in an attempt to give you an idea of your strengths and weaknesses and to help you prepare for your English 20 test. It will also help you in learning to analyse unfamiliar literature and relate it to pieces you've read before – skills you'll likely need for your final test. You'll be able to integrate these skills in your Section 2 Assignment and demonstrate your ability to deal with unfamiliar literature.



Activity 1: Reviewing Your Language-Arts Skills



Reading, writing, listening, speaking, and viewing are probably part of your everyday life. In English 20 you've worked to improve all of these skills. The purpose of this activity is to reflect on these processes as you use them.

Text: an individual work – written, visual, or oral – or a part of such a work

Comprehension is part of all the language-arts skills. Whenever you read, listen, or view, you must work with something. That something can be called a **text**, meaning an individual work – written, visual, or oral. In this sense, *text* includes cartoons, poems, advertisements, films, articles, and other works. When you write or speak, you produce a text. In conversation, the text occurs as one speaks and listens. When people use language-arts processes, they work with texts.

1. Think about how you understand what you listen to, see, and read. Look at the list that follows. For each of the questions that come after the list, pick the word that best describes your practice:

• always • usually • sometimes • rarely • never

- a. Do you associate life and literary experiences with new texts that you meet?
- b. Do you reread to clarify ideas when reading?
- c. Do you ask questions about thoughts, feelings, or experiences expressed in a text when those ideas aren't clear to you?
- d. Do you seek further information when appropriate? (For example, do you consult a dictionary or historical source?)
- e. Do you talk with others to clarify meanings?
- f. Do you write to clarify meanings?
- g. Do you notice techniques used in films, audio recordings, and literature?



2. What other strategies do you use?

Now think about ways that your understanding of a text will differ from other people's.

Some factors that might affect you as a reader/listener/viewer are

- where you live
- what life experiences you've had
- what formal and informal education you possess
- what else you've listened to, viewed, and read
- what attitudes and values you have
- what your gender is
- what your cultural background is

For example, one reader of the poem “For Anne” by Leonard Cohen was reminded of her own feelings when she lost a friend who moved away. The factor here is her life experience. It also reminded her of an episode from a situation comedy on TV in which a character discovered how much someone in her past meant to her. The factor here is her television-viewing experience. Finally, it made her wonder about ways in which men’s feelings might differ from women’s. This thinking could be related to her gender, which, of course, differs from the writer’s.

3. Think back to a story or poem that you read earlier in the course that you felt very comfortable with. Now go back to the list of factors affecting reading and show how any **three** of them affected your ease of reading this story or poem. Write down your responses; it helps in organizing your ideas.

Different readers will find works of literature accessible to a greater or lesser degree. Discussing such differences with other readers can extend your own reading and understanding of literature.



The literature (text) itself also affects the act of reading. Literature written in another time and place is often harder to understand initially because its context – the milieu in which it was created – was different from our own. Social expectations and customs will vary. Language might have changed since the work was written. Allusions might be made by the author that he or she could have expected anyone reading the text to understand. These references can be very difficult for a contemporary reader, who might need help to sort them out.

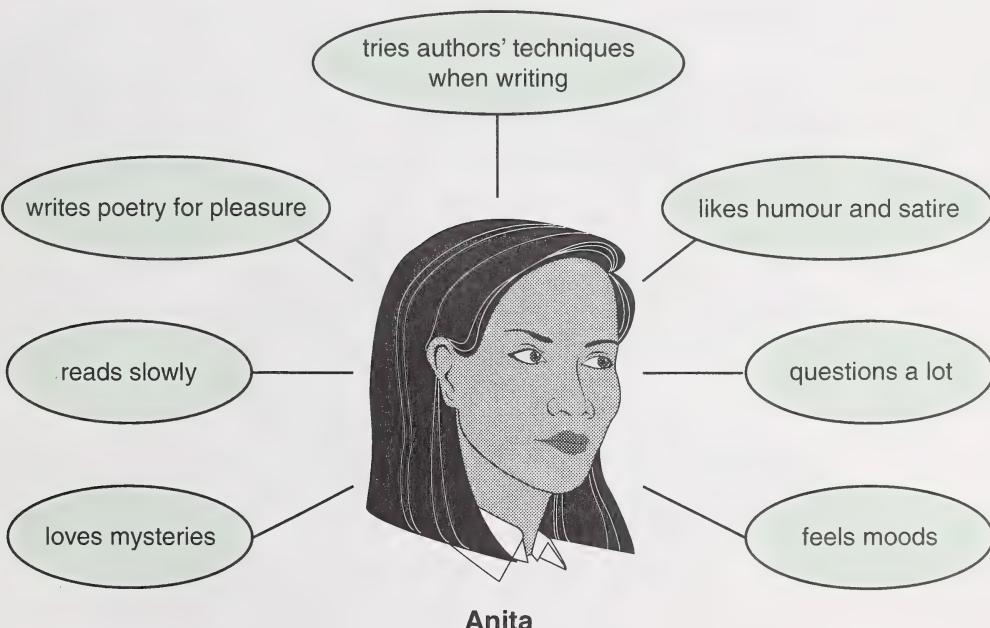
When reading literature from another era or culture, try to connect it to literature you’ve read earlier, to your broad background knowledge, and to general themes presented by the work.

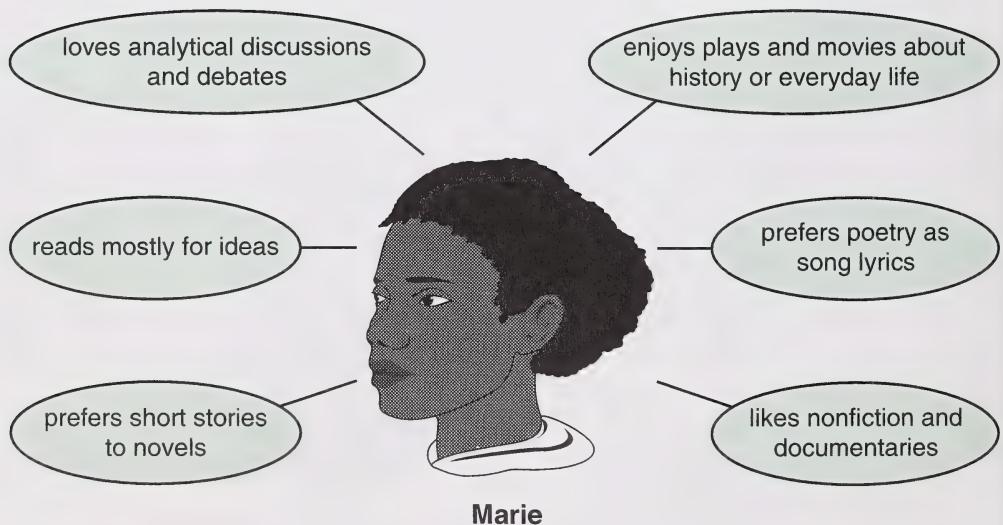
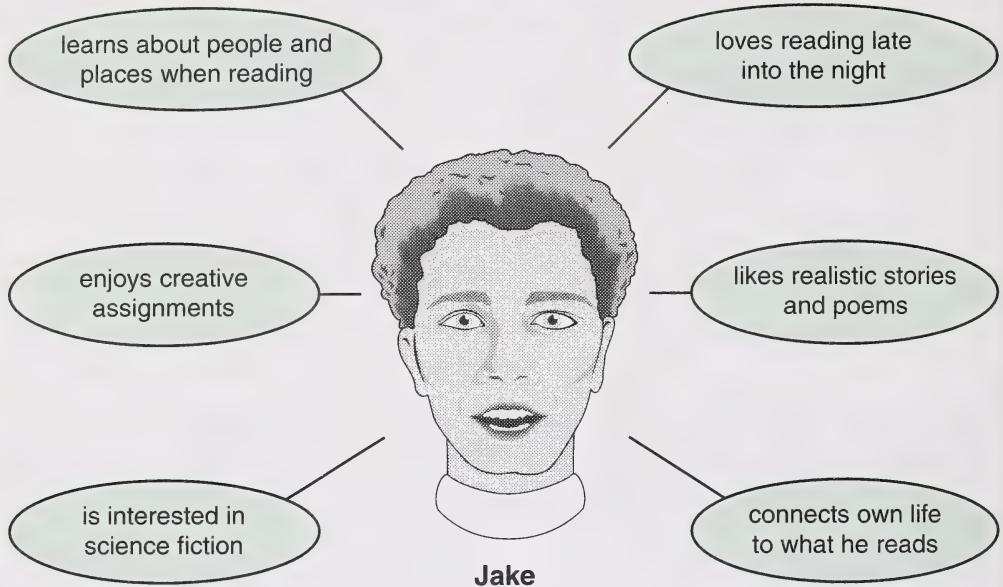
4. Now think of one piece of literature you needed to work hard to understand and appreciate. Next, go back again to the list of factors affecting reading (right after question 2) and show how any **three** of them affected your reading of this specific text. Include any limitations as well as successes.

5. Think about which factors generally affect your understanding of the texts you read, hear, and view (it may be some of the same factors you mentioned earlier or it may be other ones). Name these important factors in your own text processing and explain how each affects your understanding of texts generally.
6. Now think about which of these factors affect your writing and speaking? Choose **three** factors that are very important and explain how each affects the texts that you produce.
7.
 - a. Are the factors that you recorded in questions 5 and 6 advantages or limitations for you? Reread the factors you recorded and place a plus sign (+) beside the ones that are aids and a minus sign (-) beside those that are hindrances.
 - b. What can you do to realize how your own processing and producing of texts is affected by such factors? Think of **two** ways and write them down.

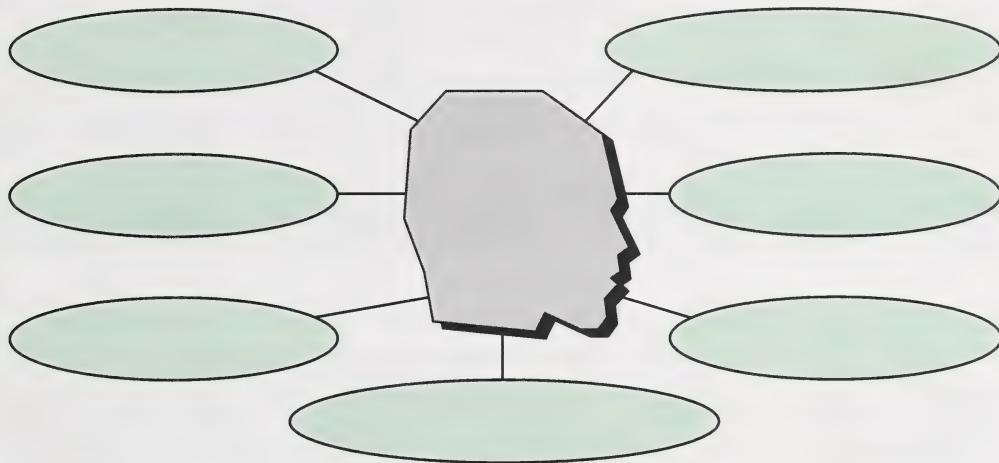
You've read a good deal of literature in the first seven modules of this course. Each module set a context for your reading and writing of literature. In real life you set your own purposes and read within the general context in which you live.

Here are pictures of three students. The webs that surround them tell you a few things about them: pastimes, personal qualities, likes, and dislikes. Examine these webs; then respond to question 8.





8. What words can you think of that apply to you as a reader and writer of literature? Construct a graphic like the one that follows and use it to represent yourself as a literary person.



Did you include aspects of writing literature? Where do film and television viewing fit into your experience with literature? When you think about literature in this section, think about it as something you can read, view, listen to, write, or create.

Another way to think about language arts is to think about the thinking processes involved in reading, writing, listening, speaking, and viewing. One way to represent these processes is to use six categories of learning and communication processes:

- **Exploring:** discovering personal knowledge and making new connections
- **Narrating:** telling about experiences in order to organize them and to understand their significance
- **Imagining:** creating and transforming mental images
- **Empathizing:** understanding the perspectives of others
- **Abstracting:** moving beyond concrete thought
- **Monitoring:** regulating thought, language, and action

Each of these processes involves a number of skills. The chart that follows illustrates some of them.

Exploring	remembering, asking, guessing, researching
Narrating	selecting, recounting, reporting, sharing
Imagining	visualizing, describing, envisioning, performing
Empathizing	respecting, encouraging, actively listening
Abstracting	classifying, generalizing, supporting, evaluating
Monitoring	checking, understanding, planning, adapting

9. Now use these processes to help you complete a self-assessment of your own thinking. After each statement score yourself according to the following standards.

A: almost always B: more than half the time C: less than half the time D: almost never

Exploring:

- When I encounter new ideas, I try to recall what I already know, feel, and believe about the topic.
- I ask questions about new ideas and search for additional information.
- I connect new ideas with what I already know, feel, and believe.
- I take calculated risks in order to find out what I understand and what I can accomplish.

Narrating:

- I use time and space to organize experiences and information.
- I connect experiences within and across different subjects to help me understand new ideas.
- I use anecdotes (stories) to share experiences that are related to what I'm learning.
- I value and enjoy sharing my experiences and hearing about those of others.

Imagining:

- I use images and details that appeal to the senses to tell others what I mean or feel.
- I imagine how images can be changed to make them clearer, more meaningful, or more appealing.
- I imagine myself in different situations, places, or times.
- I use figurative language, like metaphors and similes, to help myself and others understand ideas and feelings.

Empathizing:

- I listen carefully to others and encourage them to share their ideas with me.
- I avoid making hasty judgements about people and ideas.
- I select and use language that's appropriate for different audiences.
- I take on different roles to suit different situations and purposes.

Abstracting:

- I support my generalizations or theories.
- I support my generalizations by making reasonable predictions and by explaining my ideas clearly.
- I evaluate generalizations from different points of view.
- I use symbols (words, mathematical and scientific notations, and so on) to understand and represent ideas.

Monitoring:

- I set realistic goals for learning and communicating with others.
- I plan strategies that will help me meet my goals.
- I check how successfully I'm meeting my goals and strategies when necessary.
- I keep interested in my work and can overcome difficulties I encounter.

10. Now carefully examine how you scored yourself in the preceding question. What are some aspects of thinking that you can improve?
11. What are some goals you have for improving your learning and communicating?

Compare your responses with those in the Appendix, Section 2: Activity 1.

Activity 2: Thinking About Literature's Ideas

 Some English courses are organized according to genre; in such courses students will study plays, poetry, short stories, novels, and so on separately from each other. This English 20 course takes that approach in places (for example, you studied novels and plays in separate modules), but for the most part the organization of this course has been thematic. What this means is that you've looked at different ideas or subjects – like what you believe, life's journey, human relationships – and examined a variety of pieces of literature from different genres that deal with those ideas.



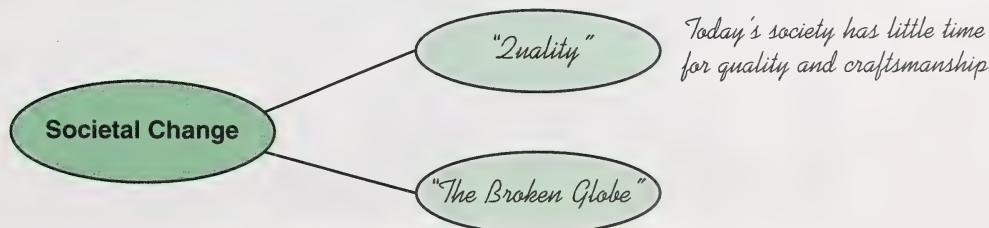
Of course the literature that you've read in this course could have been grouped in different arrangements around different subjects.

Here are a few examples:

- adolescence
- decisions
- love
- personal motivation
- responsibilities
- childhood/parenthood
- human emotions
- life's twists and turns
- prejudice, bias, and discrimination
- societal changes

1. a. Select **one** of these broad subjects, or another of your own choice, and make a web or concept map with that subject in the centre. Around it record titles of works of literature you've encountered that are related to it.
- b. Now beside each title jot down a note on what that work has to say about the broad subject. For example, if you listed John Galsworthy's story "Quality" as a title in a web based around societal change, you might say this: "Our fast-paced society today seldom has time for traditional craftsmanship and pride in quality work. This is a loss of something valuable."

As you can see, what you'll be doing here is producing statements of theme.



Your web should show you how a number of works are connected. A web or chart can help you to review course readings or to plan an essay or presentation about more than one work of literature. Representing connections in such a way will help you use some of the thinking processes described in the last activity. Probably you were exploring and abstracting when creating your web. You might also have been monitoring or using the other processes (narrating, imagining, or empathizing).

If you find that this webbing procedure helps you to review literature, you might complete webs for each of the thematic modules in this course (1, 2, 3, and 6) or for any other themes you identify.

Now answer these questions:

2. Which subjects you've read interest you the most?
3. What does this tell you about yourself as a reader? as a person?

Compare your responses with those in the Appendix, Section 2: Activity 2.

Activity 3: Reviewing Forms of Literature

Different kinds of literature work differently. Throughout English 20 you've read many stories, essays, and poems. You've also read a novel and two plays. Each of these genres has its own characteristics. As you completed the modules, you worked with the genres of the works you were reading. In this activity you'll think about how the different genres work.



When people read fiction, they usually read short stories or novels. Storytellers have many points of view available to them as they construct the stories people will later hear, read, or see. Their plots and characters can be straightforward or complex. Settings can be single places, or they may involve many locations. Themes and styles can vary widely too. Much of the fiction you read in English 20 was realistic, but much fiction is not. Check your library for fantasy and other kinds of stories that you might enjoy reading.

Essays and other works of nonfiction comment on the world writers experience rather than on the imagined worlds of fiction. There are many kinds of essays – from personal observations to arguments to

informational essays to humour and satire. Sometimes essays are arranged chronologically and can seem much like fiction. Many writers today blur the genres, as in fictionalized versions of current events (such as docudramas, in which events are recreated by actors in a realistic manner).

Poems usually stand out because they look so different from stories and essays. Arrangement on the page and or use of rhyme can signal the reader to expect a poem. Language is compressed in poems, so rereading frequently is helpful in understanding poetry. Poetry works through images and figurative language. Reading poems aloud often helps with understanding, and it keeps poetry linked to its oral roots.

Plays also look different on the page from poems and stories. Dialogue and stage directions mean that visualizing setting, characters, and action is required for reading plays. Watching plays brings the words on the page to life. Settings and costumes can be used on stage or on video; but when you read, you must invent our own ideas of characters and their world. Whether you see drama or read it, its essence is conflict.

On pages 486 and 487 of *Literary Experiences* literature is indexed by genre. That list may be helpful to you as you think about different genres and how they work. Choose examples from the readings you've completed in this course to complete the following questions.



1. A short story's beginning will invite the reader into the world of the story. Choose a short story you've read in English 20, reread its first page, and explain how the author draws you in.
2. Poems usually use highly evocative language (language that encourages the audience to imagine, respond, and make associations). Choose a poem that does this and provide **two** examples of connotative words or phrases.
3. Plays present characters in conflict. Describe a major conflict in one play you've read.
4. Tone is a particularly important aspect of essays.
 - a. Choose an essay and explain its tone.
 - b. How does the tone relate to the essay's purpose?
5. Novels must provide the reader with the incentive to keep reading over several settings. What is a major means the novel you read in this course uses to keep you reading?
6. Choose two literary works of different genres, each of which explores a related idea. Express in a sentence or two what each work says about the idea.

Compare your responses with those in the Appendix, Section 2: Activity 3.



If you need practice with one of the genres, use the index on pages 486 and 487 of *Literary Experiences* to choose a piece of literature from that genre to read. Don't forget to respond to the work personally while reading it (in other words, don't get so involved in analysing the genre that you close off your own reaction to the work as a piece of literature). But do try to list as many techniques as you can that are used by the writer.

Activity 4: A Quick Review of Literary Terms



You've been exposed to a good number of literary terms in this course – terms that denote literary techniques, concepts, elements, and so on. What follows is a list of descriptions, or definitions, of a few terms. For each, name the term described and provide **one** example of it from a work of literature that you read in the course. The first one is done for you as an example.



1. words used to “paint” pictures or create sensations for their audience

Term: *imagery*

Title: *Macbeth*

Example: *The witches' spells are specific images of foreboding, foreshadowing Macbeth's downfall. One specific image is "Fire burn, and cauldron bubble."*

2. a situation in which the audience or reader is aware of information unknown to the characters
3. a figurative comparison in which the attributes of one object are ascribed to another without using words like “like” or “as”
4. the attitude of author, narrator, or character as revealed through the words chosen by the author
5. a speech by one character when alone on stage which reveals the character's thoughts to the audience
6. the main character of a literary or film work, the one in whom the author is most interested

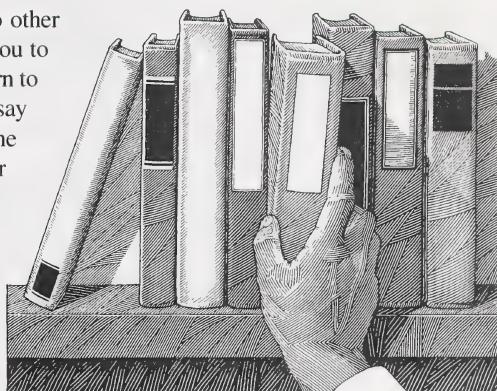
Compare your responses with those in the Appendix, Section 2: Activity 4.

If you had problems with this activity, it probably means you should spend some time reviewing the literary terms and concepts you've studied in this course. Use your glossary at the end of each module to go through the terms introduced in that module. Be sure to refer to the discussions of the terms in the modules themselves if you have any doubts about them. But remember, what's important isn't that you can spout a definition but that you can apply the concepts to new readings and can use them to discuss what you've already read.

Activity 5: Analysing and Connecting Unfamiliar Literature



Reading an unfamiliar essay and connecting it to other literature you've read in the course should help you to apply what you've been doing in this module. Turn to page 290 of *Literary Experiences* and read the essay "Four Generations" written by Joyce Maynard, the daughter of Canadian author Fredelle Bruser Maynard, who wrote the short story "Jewish Christmas" (see Module 1). After reading the essay, respond to the following questions.



1. What's one observation you could make about similarities between the generations described here?
2. What's one difference between the generations?
3. What's one cultural aspect of this family that distinguishes them from many others?
4. If you were given the opportunity, which one of the four women would you most like to meet? Explain why.
5. What are **two** words you would use to describe Joyce Maynard's style in this essay?
6. Can you compare this essay thematically (in terms of its subject matter) to other literature you've read in this course? If so, give examples.

Compare your responses with those in the Appendix, Section 2: Activity 5.

Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help

On your final English 20 test you'll likely be confronted with literary selections and passages with which you're unfamiliar, and you'll be expected to analyse them using the concepts and terms you've been studying. You'll likely also be expected to respond personally.

More work with "Four Generations" can give you practice with this sort of thing without asking you to read additional literature at this point.

1. Choose **two** short passages from “Four Generations” that are important to the ideas in the essay (in other words, two key passages). Quote each one and explain why it’s important to the essay’s theme(s).
2. What are **two** qualities (character traits) you see in the grandmother of the writer? Give evidence to show how the writer presents these traits of her grandmother.
3. Reread the last paragraph of the essay. What are **two** ways in which it concludes the essay?
4. Many different methods are used to present thoughts and details in this essay. Find an example for each of the following:
 - **an anecdote (story)**
 - **a telling detail**
 - **a statistical fact**

Compare your responses with those in the Appendix, Section 2: Extra Help.

Enrichment

Following is a poem that will probably be unfamiliar to you. Use the skills and knowledge you’ve developed in this course to respond to the questions asked on it.



Turn to page 342 of *Literary Experiences* and read the poem “Dreams” by Langston Hughes. This short poem is often published, and is a favourite with readers of all ages.

When you’ve read the poem, answer these questions.

1. Describe your feelings upon reading the poem. What images do you see? What aspects of the poem particularly strike you?
2. Describe a recent situation that can be linked to the ideas expressed in this poem. It can be from your own life, the news, literature you’ve read, or any other source.
3. Read the biographical sketch of the poet, Langston Hughes, on pages 474 and 475 of *Literary Experiences*. Explain a connection between the poem and the author’s life.
4. Choose **one** of the metaphors in the poem and explain why it’s effective.
5. Explain how the poem is organized (structured).
6. Explain whether or not you think this structure is an effective one. Give a reason for your opinion.



7. Many people have found this poem memorable. Doubtless, other readers have not. Do you think this poem is one to which you might return in the future? Explain why or why not.

Compare your responses with those in the Appendix, Section 2: Enrichment.

Conclusion

This section should have helped you to reflect on aspects of your learning. The main areas of concentration have been your language-arts skills and the texts you've worked with in the course. The review you've conducted should help you prepare for your final test in English 20. The next section, which is the last one in the course, will help you with answering specific types of test questions; but first you have your assignment to complete.

25

Section 2 Assignment: Connecting What You've Learned

Review the Evaluation information found in the introductory pages of this module.

It is important to number and clearly identify each page with the following information at the top:

English 20 – Module 8 Section 2 Assignment Page # Name and ID #

Be sure to write legibly. Leave a wide left margin and number all of your pages.

The following questions relate to the essay “Four Generations” by Joyce Maynard (page 290 of *Literary Experiences*). You’ll be asked to compare this piece of literature with other works from the course.

1. Name another literary work read in English 20 that explores a subject related to that of “Four Generations.” Explain the connections in two or three sentences.
2. Name another work that compares or contrasts in tone with “Four Generations.” Explain the tone of each literary work in a paragraph or two.
3. Name a character from another work of literature in the course whose situation you connect with that of one of the women described in the essay. In one or two paragraphs describe the situations of both characters.
4. Name another work from the course that’s connected to this essay through some literary technique – for example, the use of symbols or motifs or figurative language. In a few sentences explain the connections you see.

SECTION

3

PREPARING FOR YOUR
FINAL TEST

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You're now one section and a final test away from finishing your English 20 course. Get ready to celebrate – but don't start just yet; you've still got that test to write.

This section will attempt to prepare you for your final test in English 20 by taking you through some of the standard sorts of questions you're likely to encounter. For more specific information about the test you'll be taking, speak to your teacher or learning facilitator.

Your assignment at the end of the section will give you practice in answering a typical long-answer test question. In answering it, you'll demonstrate for yourself and your teacher how well prepared you are for this sort of question on your English 20 final test.

Activity 1: Long-Answer Questions



Types of Questions

English exams, like your assignments, usually have long-answer questions in which you're asked to show your thinking and writing abilities as you complete the task specified.

Often you'll be asked to reflect on texts with which you're already familiar or to relate a text on the exam to ones you've encountered previously. Here's an example:

Some of the characters in literature display characteristics we would like to emulate in our own lives. Think about characters you have met in literature in English 20 who could be seen as models of ways you might like to act in your own life. Choose **two or three** of these people to write about. Describe what qualities they show (giving specific illustrations), what you can learn from them, and how they might influence your own life. Present your ideas in a clear, organized essay.

To respond to this question you must recall characters, define what you mean by *models* of action, explain the qualities you see in the characters you've chosen (and how those qualities are revealed), tell what each offers you as a way of living your life, and explore the potential influence of each.

Different students will define their theses differently, and the examples will vary widely. Usually such a writing question will be very broad, so that it's possible to connect many works of literature to the topic. Be sure to limit yourself to two or three characters; any more and your discussion will become superficial and sketchy. Your challenge is to complete the requirements of the assignment with relevant insights and details in your best writing.

Other times you'll be asked to read an unfamiliar text and respond to it personally or critically. Here are three examples. On an actual exam, a piece of literature would follow each question.

- In the poem that follows, the speaker discovers special qualities in an everyday occurrence. Think of a time in your own life when you made a similar discovery, or choose a selection from your reading experience in English 20 in which someone has such an experience. In a short response to the poem printed here, describe the speaker's discovery and then relate the incident you associate with the poem. Show how the discoveries are related.
- The images and details used in the opening paragraphs of a novel invite the reader into the story. Read carefully the three paragraphs that follow to learn about the imagined world that the writer is creating for her readers. Describe the world, providing evidence to support your contentions about it.
- In this excerpt from a play, the characters are engaged in a conflict that is much bigger than the specific events they confront. Explain what conflict the characters are experiencing and what motivates their concerns, and suggest one greater issue that these events imply. Provide evidence from the scene and from outside it to support your views. (Evidence might be used from your general knowledge of the world and from other texts.)



These three questions set different purposes. The first asks for a personal response to the literature and offers two alternative sources for that response – life and reading. The second question asks for a critical response to the setting of the passage. The third asks you to situate the literature’s conflict in a broader context. There are many specific tasks that can be assigned in long-answer questions such as these. You might review the assignments you’ve done throughout this course to consider additional sorts of questions.

Tips and Strategies for Long-Answer Questions

One of the most common problems students encounter when doing long-answer test questions is failing to complete the task as assigned. For that reason, be sure that you always take the time you need to read every question carefully – and several times.

Many people underline or highlight key directions so that they’ll remember them. Go back to the preceding sample questions and somehow mark the requirements stated in each task. You should find that the very process of doing this helps clarify the questions for you. Your highlighting or underlining will also allow you to keep quickly referring back to the important elements of the questions as you answer them.

When you answer an exam question, before preparing your final draft, check to see that your answer meets the requirements.

Teachers who have marked grade 12 diploma exams often notice that most students don’t write rough drafts. Do take some time to plan your work using the planning strategy or strategies that are most effective for you. An exam room doesn’t provide the best opportunity to put into practice all the writing-process skills you’ve been working on, but do as much prewriting as you can. (**But be careful to leave all the time you need to write out your answer in full.**)

Also, if possible, leave some time to reread your work and make it as clear and as clean as you can – in other words to revise and edit. That clarity of thought and language will be appreciated by the person grading the paper. No one expects test writing to be as polished as what could be produced with time for a thorough revision and tight editing, but do make the writing as considerate as possible.

How can I best prepare for long-answer questions?

Should I prepare one work in real depth and use it to fit any question?



Well, you’ve already done that to some degree in Section 2. Just make sure you know the terms and concepts you’ve been taught and how to apply them to works of literature. There might be a few pieces of literature that you’ll want to read again so that you’ll be very familiar with them.

I know some students do that, but I wouldn’t. I’ve read exam answers where one work was shoehorned in but didn’t really fit the topic. Even if you know the work well, you likely won’t address the task if you use that approach.



1. Check your understanding of what tasks are expected of you by paraphrasing (that is, putting into your own words) the long-answer questions that follow.
 - a. Titles of literature and film sometimes offer insights into themes developed within the works. Explain how the titles of **two** works you have read or seen in English 20 suggest important themes developed by the writers.
 - b. Literature often presents characters in dilemmas where choices will seriously affect subsequent action. Choose **two** works of literature or film in which characters face dilemmas, describe the dilemmas, analyse each character's options, and evaluate the result of the choice.

Compare your responses with those in the Appendix, Section 3: Activity 1.

2. Now practise responding to a real long-answer question. Time yourself. You won't be able to use any notes or literary sources when you write the actual test, so avoid using them now.

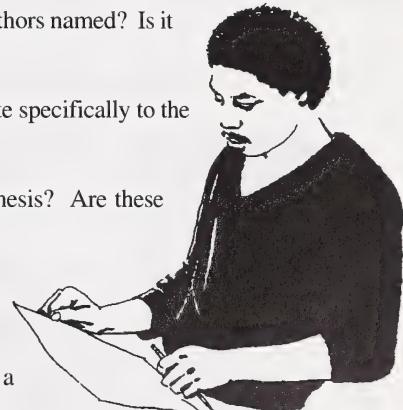
Here's the question:

The families of characters in works of literature often exert pressures that influence the actions of those characters. Choose **three** literary works in which characters are influenced, for bad or good, by their families. Explain what effects the families have and generalize about what can be learned about life from these examples.

Before beginning work, consider marking key terms and/or paraphrasing the question to help you.

After writing your essay, give it to a partner to read. Ask your partner to respond to these questions:

- Are the names of the works included? Are the authors named? Is it clear how each work is related to the topic?
- What is the thesis of the essay? How does it relate specifically to the topic?
- What main points are advanced to support the thesis? Are these points developed with reference to the literature?
- Does the introduction establish the scope of the essay and provide interest? Does the conclusion follow from that introduction and the ideas developed? Does the conclusion provide a culmination?
- Is the language clear and effective? Is it essentially correct? Has a tone been established and maintained?



Discuss each other's papers and set some guidelines for your own exam writing. You might want to review the assignments from earlier modules in order to consult the feedback provided about essays you wrote earlier in the course.

Compare your response with the one in the Appendix, Section 3: Activity 1

Activity 2: Short-Answer Questions



Short-Answer Questions



Many kinds of short-answer questions are frequently used in exams to test students' background knowledge and their ability to apply the concepts they've learned. In English tests you're often provided with new texts for response; what's being tested here is your ability to process unfamiliar material. Your English 20 final test will likely have texts for you to read, but it could also involve listening or viewing. Can you prepare for this part of the exam? You can't really study specifically for the content, but you can prepare for the kind of questions you'll meet.

For some practice, do the following three questions based on a visual image.



Look carefully at the photograph on page 1 and the page facing it of *Literary Experiences*. Answer these questions.

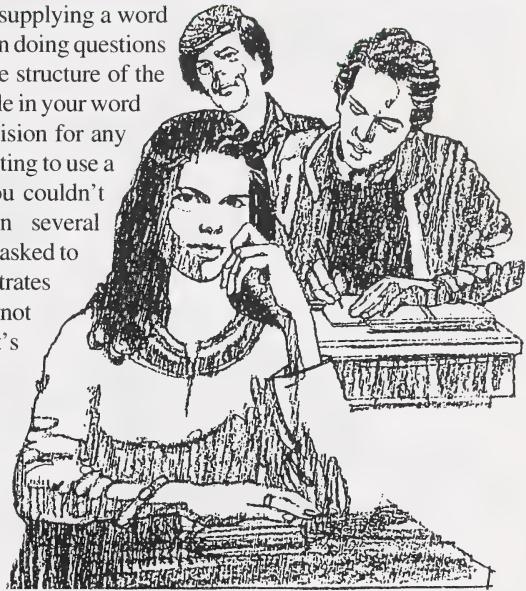
1. What is the main contrast presented in the photograph? Answer in a complete sentence.
2. The man's pose and appearance suggest that he is a _____ person.
3. The use of black-and-white film intensifies
 - A. the man's relaxed pose
 - B. the man's clothing
 - C. rocks, trees, nature
 - D. lines, shapes, textures

Compare your responses with those in the Appendix, Section 3: Activity 2.

Question 1 is an example of a short-answer question. Because this question asks for a sentence, a marking key might allot some marks to the use of a complete sentence or stipulate that some be deducted if no sentence is provided. Sometimes no direction is given, which should mean that a word or phrase may be adequate; but to be safe, answer in full sentences whenever possible. Check to see that you answer the question as asked. In question 1 no reason was required for your answer, but providing one in your sentence might explain your thinking. Note here that the question asked for "the main contrast," so specify an important contrast rather than a minor one.

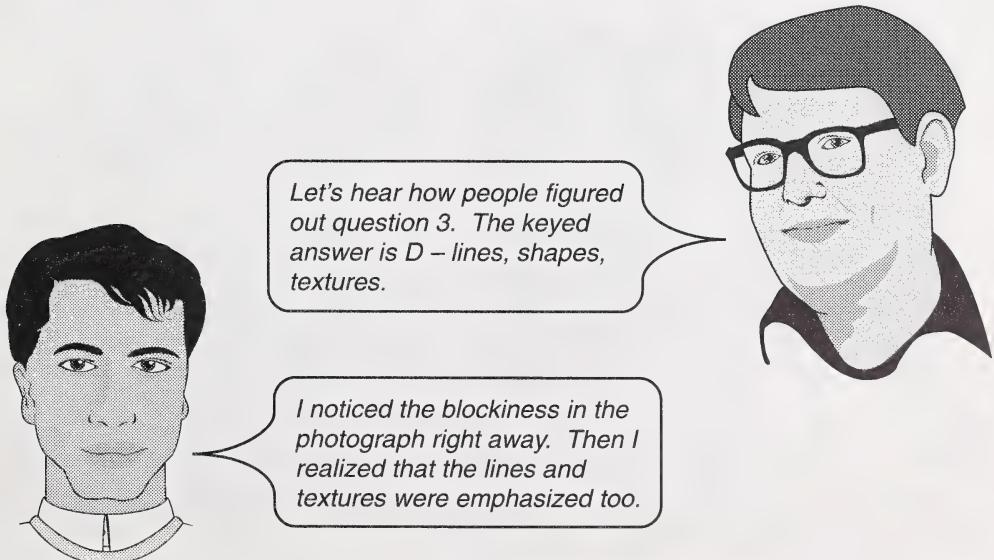
Question 2 asked you to complete a thought by supplying a word or phrase. Use your knowledge of grammar when doing questions like these so that the answer you provide fits the structure of the sentence. Try to be as clear and precise as possible in your word choice. In this sort of question there's no provision for any elaboration on your response. It might be interesting to use a metaphor to describe the man pictured, but you couldn't explain your connection. There are often several acceptable responses to such a question. You're asked to provide a word that fits an idea and that demonstrates your understanding of the picture; you're not expected to come up with one specific word that's the "right answer."

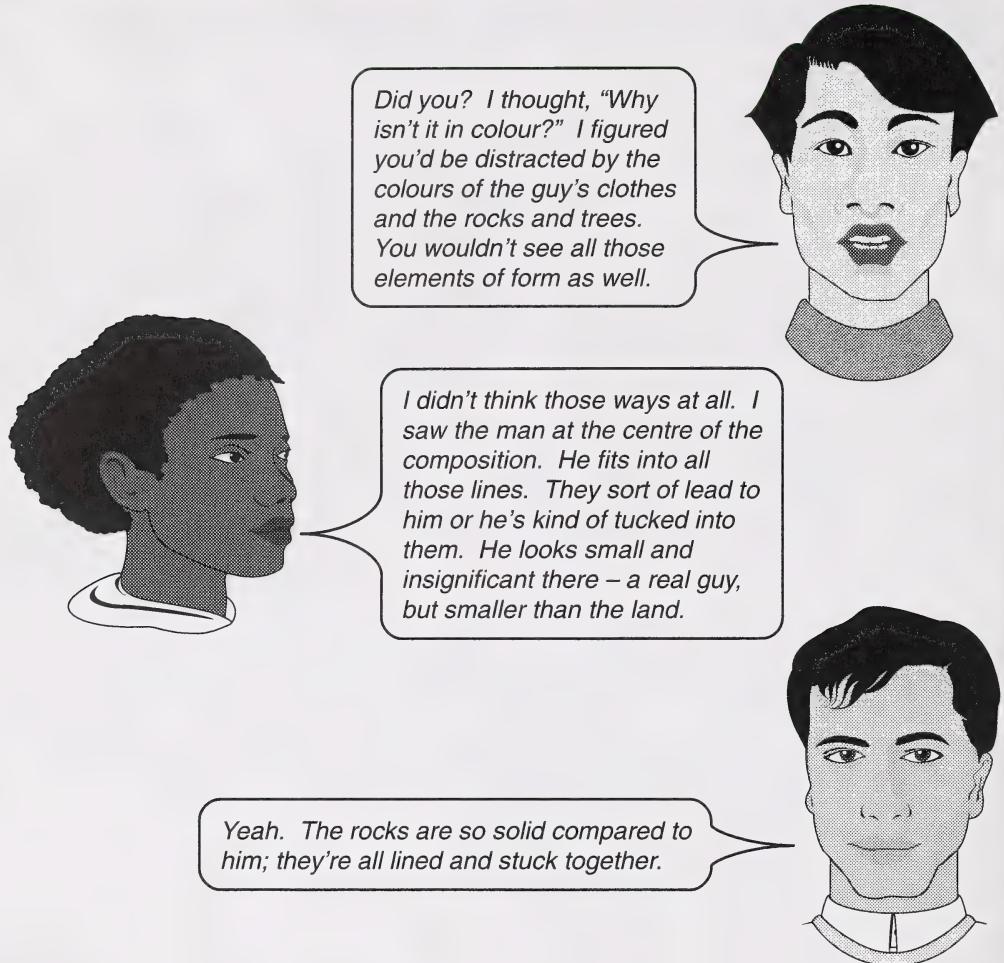
Most questions can be reworked in other forms. A sentence-answer version of question 2 might be "In a sentence, explain one characteristic of the subject's personality that is suggested by his pose and appearance. Provide evidence to support your view."



Question 3 is a multiple-choice question. Here careful reading is required. Sometimes when doing multiple choice you can eliminate some choices immediately. Always choose an answer that would be generally agreed upon in a discussion; you don't have an opportunity to build a case for an inventive response, no matter how imaginative or how true to your own reading of the text. Good questions in this format are clear and unambiguous. If you find a multiple-choice question hard, try covering the choices and complete the question first as a fill-in-the-blank. Then look for a choice that's closely related to your answer.

It's often helpful to understand how people who chose a "right answer" arrived at it.





Other questions could have been asked about this photograph using a long-answer format. Since the photograph appears at the beginning of the chapter titled “The Real You,” you might have been asked to write a personal or critical response to the connection between the subject in the photograph and the literary theme of *identity*. You might have been asked to analyse visual elements of the photograph as they relate to the general impression created by the picture. An interesting fact about this picture is that it’s one that Robert Bourdeau, the man pictured, uses when showing his photographs in galleries. You might have been asked about him as he is revealed in that photo. If the question had wanted a creative, personal response, you could have been asked to imagine a dialogue between the photographer and the subject in the photograph (the photographer was Mary Bourdeau, the subject’s wife). If any of these questions were asked on an exam, you’d be given help in structuring the response within a time limit.

You’ll now get to try creating some short-answer questions of your own. It’s only fair to ask important questions about important aspects of a chosen text. Deciding what’s important will involve analysis and judgment on your part. Choose your words carefully so as to be clear to someone responding to the question. The language of exam questions is usually very precise. By creating your own questions, you can learn to be comfortable with it.



4. Choose one of the other photographs in *Literary Experiences* to create questions. The photographs are on pages 104, 232-33, and 340-341; or you may choose the cover photograph. All are by Robert Bourdeau.
 - a. Create a question about the purpose of the photograph that you've chosen. Select a type of short-answer question you think would be appropriate.
 - b. Identify an important detail (or important details) in the photograph and ask a question about it. Use whatever type of question you think fits best.
 - c. Choose a technique or element that you think is central to the photograph's effect. Write a short-answer question about it.

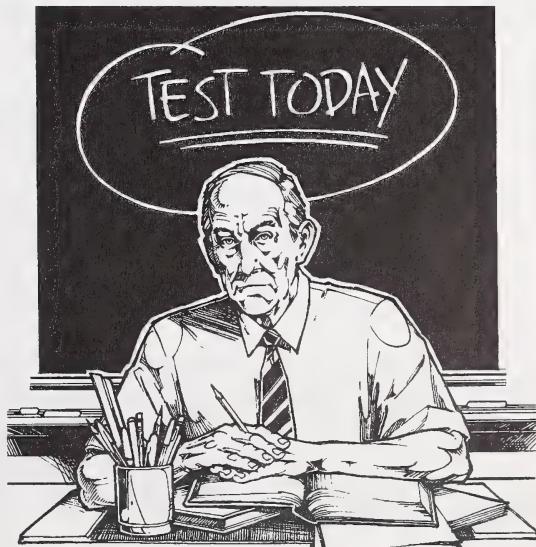
Compare your responses with those in the Appendix, Section 3: Activity 2.

If possible, ask a partner to answer your questions while you respond to his or hers. Talk together about the wording and the answers. Edit any wording that created problems. If you can, try these edited questions on other people. You'll get practice from their responses.

Tips and Strategies for Short-Answer Questions

Most students develop their own strategies for doing short-answer questions. A few good ideas are provided in the list that follows; read through the list and think of any of your own strategies that you could add. Ask people you know who are good at exams to tell you what they do.

- Plan your time so that you don't spend too long on any one section.
- Read each text selection carefully. If you have time, read each more than once. For example, you could skim first for a general impression, reread more slowly for specific details, then consult a specific part again to answer a question.
- If you're strong in one aspect of a course, do questions related to it first. For example, begin by answering questions related to a subject or genre that you know well.
- Ask yourself if your responses would be generally accepted by most readers. If not, be sure you can defend your ideas well and that time and space allow such a defence. Otherwise, look for a response that wouldn't need arguments to convince readers of your point.
- Read and answer the questions asked.



Activity 3: A Few Tips on Studying



Different Ways of Reading



careful to very rapid. You should learn which rate is most appropriate for each reading situation that you experience. For every reading situation there are three steps to take before beginning to read.

- Know your purpose for reading. You may be reading the material to find one particular fact or to get a general idea of the topic, to learn every detail in the selection or maybe to understand how to do a certain task. Establishing a clear reason for reading the material gears your mind to pick up only the necessary details in the selection.
- Preview the material to get an idea of its organization, content, and difficulty. Familiarity with the general layout, organization, and topic of the selection is like having a road map guiding you through it.
- Determine the reading speed and technique that best suits your purpose and material. If your purpose is reading for pleasure or the material is easy, naturally your reading speed will increase. Gaining an understanding of complex material will require much slower, more careful reading.

The chart that follows indicates the type of reading and speed required for various purposes and materials.

As you prepare for your English 20 test – or for almost any exam you're required to write – you'll be doing a good deal of reading. It's important at this point to realize that how you read should vary greatly according to your purpose and the material you're reading. In reviewing past modules, for example, you'll be looking chiefly for information – a very different situation from settling into a good novel, where you're reading for pleasure and an emotional response, along with, perhaps, intellectual stimulation. Students who read everything the same way will suffer when it comes to studying – and in many other reading situations as well. They'll probably take far longer than they should to review, and come away with a poorer grasp of the material for which they'll be responsible. Good readers aren't only active readers; they must also be flexible ones.

For this reason, you should try to acquire a variety of reading rates – from slow and

Type of Reading	Approximate Speed (words per minute)	Purpose for Reading	Difficulty of Material
scanning	1500	<ul style="list-style-type: none"> previewing material locating specific facts 	<ul style="list-style-type: none"> almost any level of difficulty factual material
skimming	1000	<ul style="list-style-type: none"> gaining a general impression looking for main ideas 	<ul style="list-style-type: none"> almost any level of difficulty factual material
very rapid	400 to 600	<ul style="list-style-type: none"> reading for entertainment 	<ul style="list-style-type: none"> easy, light, fast-moving fiction
rapid	350 to 400	<ul style="list-style-type: none"> looking for more important ideas or facts 	<ul style="list-style-type: none"> fairly easy material
average	250 to 350	<ul style="list-style-type: none"> looking for ideas and general information 	<ul style="list-style-type: none"> average difficulty (e.g., magazines, travel books, more difficult novels)
slow and careful	50 to 250	<ul style="list-style-type: none"> reading every detail weighing the truth of more demanding material 	<ul style="list-style-type: none"> materials with difficult concepts and vocabulary (e.g., technical material)

Scanning

Scanning: a reading technique used to locate specific information quickly, that involves looking for key words

Scanning is a technique used to find a specific fact or piece of information quickly. When you scan, you don't read the selection word by word; instead, you let your eyes run over the sentences until you spot the key fact you want. When scanning, you're reading approximately fifteen hundred words per minute. You likely already use this skill when you look at the classified advertisements in a newspaper. You run your eye very quickly through the items to find the section you want. You also use this reading skill to scan indexes, tables of contents, and boldface chapter headings to determine whether or not a particular book has the information that you need.



WESTFILE INC.

If you want to find out what's on television at nine o'clock on Tuesday evening, you don't read the whole "TV Listings" from the front cover to the entry for that time. You leaf through until your eyes catch the appropriate day. Then your eyes quickly skip down the columns until "9:00" catches your attention. Then you can read that listing. This is scanning, looking for specific information. Good scanners race along, extremely fast; and after scanning an article, they're usually able to answer only the question they're researching.

There are three levels of scanning.

- The first level is very rapid. You're looking for a particular item such as proper name or date.

Example: If you were looking for the year that Alberta became a province, you'd know that you must look for numbers arranged in the form of a date.

- The second level involves looking for an answer worded like the question.

Example: If you were asked the temperature range for an Alberta winter, you might look for the words *Alberta*, *temperature*, and *winter*.

- The third level involves looking for an answer that isn't worded like the question.

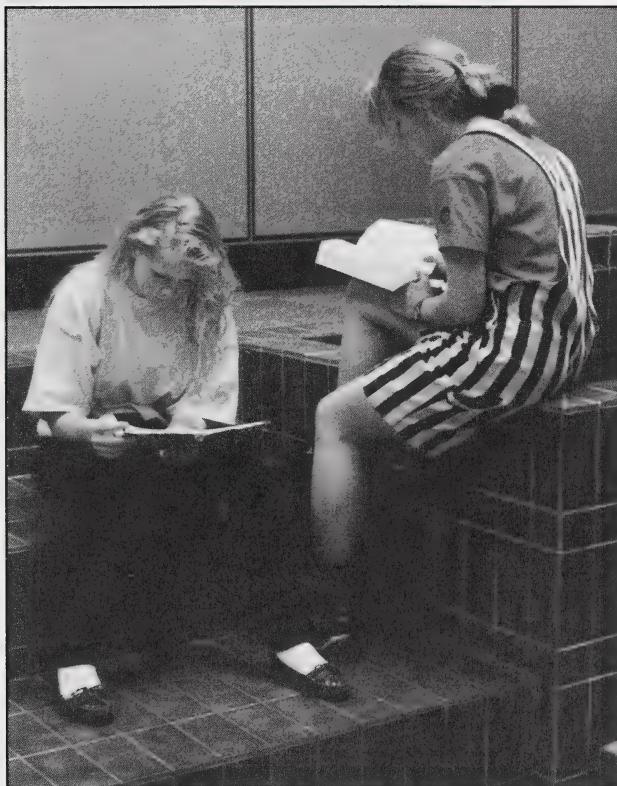
Example: If you were asked about the climate of Alberta, you might look for the words associated with climate, such as *temperature*, *humidity*, and *rainfall*.



1. Turn to pages 467 to 469 of *Literary Experiences* and quickly scan them to locate the following information.
 - a. What work of literature did Maria Banus publish in 1955?
 - b. What role did Elizabeth Barrett play in the life of Robert Browning?
 - c. What prize did Pearl S. Buck win in 1938?
 - d. For what work did Margaret Atwood win a Governor General's Award for poetry?

Compare your responses with those in the Appendix, Section 3: Activity 3.

Skimming



Skimming: a technique of reading material quickly, looking only for main ideas or a general impression

Skimming involves reading quickly (about a thousand words per minute), skipping large sections of material. When you skim a selection, you read such things as headings, topic sentences, summary paragraphs, and key words and phrases.

Often you read material from which you want only the main ideas. You'll save yourself a lot of time if you can skim a selection, leaving out the detail and grasping only the main points. Occasionally you may have light material from which you want only a general impression or general idea of the content. The ability to skim is also useful when you review texts or notes for exams; for you can skim over material you know well until you come to material that needs careful review.

Again, it's important to set your purpose before skimming. Is your purpose to find the main idea or to recognize the main details? Is it to get just a general idea of what the article is about or what areas its content covers, or are you skimming to find information to help you answer particular questions?

Once you've established your purpose, you must speculate on what form the answer or desired material will take. Deciding on the possible form isn't quite so easy in skimming as it is in scanning, as you're often looking for ideas and organization rather than specific concrete facts.

Suppose you wish to find the main ideas in a selection. Since main ideas are most often presented in the introduction, topic sentences of paragraphs, and the conclusion, you should read those sections more carefully as you skim.

If you want a general impression of a selection, what should you look at most carefully? Again, the introduction and conclusion will give the overall topic, the author's attitude and style, and a clue as to the types of details that might be included in the body of the selection. You should read those parts most carefully, and rapidly glance through the remainder of the selection noting any other interesting or unusual points that impress you.



2. The following questions are asked on material on pages 6 though 10 of *On Stage 2*. Read the questions so you'll know what they ask; then, without looking at them again, take two minutes to skim the pages in your text. Then close the book and try to answer the questions.
 - a. What are the four major elements of any play according to this text?
 - b. In most plays, with what does the exposition end?
 - c. What did the word *character* originally mean?
 - d. What standards must dramatic dialogue meet if it's to be effective?
3. Indicate the reading speed appropriate for the following reading situations. Consider both the difficulty of the material and the purpose for which it is to be read. Choose from these reading speeds.

• scanning	• very rapid	• average
• skimming	• rapid	• slow and careful

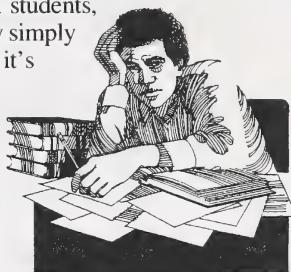
Type and Difficulty of Reading Material	Purpose for Reading	Appropriate Reading Speed
a section in your writer's handbook that explains the procedures for writing a good research paper	to discover and understand how to write a research paper	
a short story in a slick magazine	to spend your leisure time enjoyably	
an article in <i>National Geographic</i>	to discover the general content, and then to decide whether or not the article would be suitable for a report you're writing	
an encyclopedia article on Adolf Hitler	to find out his place of birth	
Dylan Thomas's poem "Do Not Go Gentle into That Good Night"	to prepare an oral presentation on the theme of Thomas's poem	
a chapter from a Social Studies 30 text on the events leading up to World War II	to obtain a thorough understanding and retention of the material in preparation for a test	
the entertainment section of your daily newspaper	to find out where a certain movie is showing	

Compare your responses with those in the Appendix, Section 3: Activity 3.

Reading for Retention

Skimming and scanning play an important role in preparing for tests as well as in many other reading situations. However, it's often just as important that you read material carefully, understand the context thoroughly, and retain what you've learned for later reference. Often students, when studying or reading for information, find that a short time later they simply can't recall much of what they've read. For this sort of reading situation, it's a good idea to have a system that works for you.

What follows is one approach that many students and teachers find effective for careful studying and retention of material. You may have a system that's roughly the same and that works just as well. If you have no system, and you find you often can't recall what you've studied, it's important that you try the one outlined here.



This system involves approaching material to be read in five distinct stages.

Stage 1: Skimming

First, skim the material to get a general idea of what it's about. Read titles, headings, introductory and concluding paragraphs, and topic sentences of other paragraphs. Look over any other obvious items such as graphs or pictures. This process gives you the general topic and main ideas of the selection. Once you know what the selection is about, reading for more specific details becomes easier.

Stage 2: Speculating

From your skimming, think about – or speculate on – what sort of information the text is likely to contain. At the same time, formulate questions about the points you noticed in skimming. These questions focus your mind on specific details you want to find in the selection.

Stage 3: Reading Carefully

Read the selection from beginning to end, actively looking for the answers to the questions you asked. Take note of new questions that may be raised, and important details you meet.

Stage 4: Thinking

Now think about what you've just read. Do you understand it? Go over the main points and answer the questions you raised. If new questions come up as you read, answer them too.

Stage 5: Reviewing

Review what you've read. Repeat to yourself your questions and their answers. Don't go on to the next text or passage until you've mastered the one you're working on.

Note how simple this system really is. It is, however, a method that does work. It helps to make you an active reader, actively involved with your text and actively searching for specific information as you read. It can shorten the time spent on studying and on taking notes, and it can really help you remember the material you need. Students who use a system like this one for studying rarely "go blank" when writing a test.

Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help

Sometimes people get questions wrong because they don't understand some of the words used in them. Consider these verbs:

• describe	• prove	• support
• compare	• explain	• evaluate
• analyse	• compare and contrast	• discuss

These are words that are often used in a vague and general sense, but on exams or assignments they usually mean something very specific. Here's a guide to the "exam meanings" of these words.

- **describe** – give details about
- **explain** – tell about, giving reasons
- **compare** – show similarities or show both similarities and differences
- **compare and contrast** – show similarities and differences
- **contrast** – show differences
- **analyse** – break into factors, components, or parts
- **support** – give evidence
- **prove** – argue your case and give evidence
- **evaluate** – make a judgment about
- **discuss** – write about (but don't ramble)

If you need more help to sort out these terms, go to your dictionary to learn more about them.

Now answer the questions that follow.

1. Explain the following exam terms in your own words.

• **analyse** • **evaluate** • **contrast** • **explain**

2. Here are some exam questions of varying types for you to paraphrase – or put into your own words. It's very important to answer the question as asked. Use your knowledge of verbs used on exams to help you here.

- a. The place described in the following excerpt from an essay about the Canadian north evokes a strong mood. Explain the mood and show how the writer has created it.
- b. Read the poem that follows. Show how the organization used by the writer guides the reader's understanding of the main point.
- c. What dominant impression of the main character do her actions create? Explain what impression you get and how the actions convey that impression.

- d. Write a letter from the viewpoint of the protagonist to any minor character revealing the doctor's decision and the protagonist's feelings about the decision made by the doctor.
- e. Compare the expectations that adults have for young people in any **two** literary works from English 20. Explain what the expectations are, how they affect the characters, and what successes or failures result.

Compare your responses with those in the Appendix, Section 3: Extra Help.

Enrichment

Extend your exam-writing skills by focusing on how to identify areas in which questions might be asked. To do so, choose a short poem or prose text to work with. Choose something that won't present major comprehension problems in the exam context. If you'd like to compare your actual questions with some created by an experienced teacher, consider using "The Fish" by Elizabeth Bishop on page 192 of *Literary Experiences* (a poem you should recall from Module 2).

1. First, read the literary work several times to get a real feel for it. In what ways will readers connect with it? What's important about this work? Jot down a list of subjects for questions that you could present to a reader in an exam setting.
2. Now choose the format you'll use: long-answer question(s), short-answer questions (mixed or all of one type), or a combination. Carefully phrase each question you'll ask. Estimate the amount of time it would take you to read the passage and answer the question(s) you've designed.



Have you been fair? Do you need to revise your questions? If possible, find a person (or people) to take your test. Watch the writing. How long does it take? How do people use their time? Do they look interested? confused? bored? After thanking them for helping you, give them feedback on the questions as you designed them and as they wrote them. Talk together about what worked and what didn't.

Compare your responses with those in the Appendix, Section 3: Enrichment.

Conclusion

In this section you've worked with various types of exam questions. You should now be ready to take your final test in English 20. When you do, remember to read each question carefully and to develop your response to each one. Approach the test with realistic optimism. Apply your language strengths, and do your best work. Good luck!

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Section 3 Assignment: Preparing for Your Final Test

Review the Evaluation information found in the introductory pages of this module.

It is important to number and clearly identify each page with the following information at the top:

English 20 – Module 8	Section 3 Assignment	Page #	Name and ID #
-----------------------	----------------------	--------	---------------

Be sure to write legibly. Leave a wide left margin and number all of your pages.

At the beginning of Activity 1 of this section you were presented with the following question as an example of a long-answer question:

Some of the characters in literature display characteristics we would like to emulate in our own lives. Think about characters you have met in literature in English 20 who could be seen as models of ways you might like to act in your own life. Choose **two or three** of these people to write about. Describe what qualities they show (giving specific illustrations), what you can learn from them, and how they might influence your own life. Present your ideas in a clear, organized essay.

Imagine that you've been presented with this question in an examination and respond to it in an essay of at least five paragraphs. Be sure not to discuss more characters than the question asks for.

MODULE SUMMARY



Congratulations on completing the course – or almost, anyway! This module has been one in which you've reflected on your writing, reading, and other language skills. You should now be ready for your final test.

Your next choice might be to decide on another English course. English 30 or English 33 will qualify you for a high-school diploma. Each has advantages, and each is recognized by some post-secondary institutions. If you plan to continue your education after grade twelve, check to see what the requirements are for the places you're considering. English 30 is the course for university entrance. Both courses will help you continue your language-arts development. Consulting others and examining modules and texts might also help you pick the best one for you.

Your exam and future learning lie ahead. Today is a day for reflecting and projecting.

To ensure that all your work has been completed in a satisfactory manner, check off the items in the following list:

- Section 1 Assignment has been completed.
- Section 2 Assignment has been completed.
- Section 3 Assignment has been completed.
- Your responses are organized and neat, with room for teacher comments.
- All your response pages are numbered consecutively and identified with this heading:

English 20 – Module 8	Section # Assignment	Page #	Name and ID #
-----------------------	----------------------	--------	---------------

Submit **only** your **assignment response** pages for evaluation.

COURSE SURVEY FOR ENGLISH 20

Please evaluate this course and return this survey when you have completed your last module assignment. This is a course designed in a new distance-learning format, so we are interested in your responses. Your constructive comments will be greatly appreciated so that a future revision may incorporate any necessary improvements.

Name _____

Course _____

Address _____

Age under 19 19 to 40 over 40

File No. _____

Date _____

Design

1. This course contains a series of Module Booklets. Do you like the idea of separate booklets?

2. Have you ever enrolled in a correspondence course before that arrived as one large volume?

Yes No If yes, which style do you prefer?

3. The Module Booklets contained a variety of self-assessed activities. Did you find it helpful to be able to check your work and have immediate feedback?

Yes No If yes, explain.

4. Were the questions and directions easy to understand?

Yes No If no, explain.

5. Each section contains Follow-up Activities. Which type of Follow-up Activity did you choose?

- mainly Extra Help
- a variety
- mainly Enrichment
- none

Did you find these activities beneficial?

Yes No If no, explain.

6. Did you understand what was expected in the section assignments?

Yes No If no, explain.

7. The course materials were designed to be completed by students working independently at a distance. Were you always aware of what you had to do?

Yes No If no, provide details.

8. Suggestions for audiocassette and videocassette activities are included in the course. Were you able to use these media options?

Yes No Comment on the lines below.

Course Content

1. What is your overall impression of the course? Did it meet your expectations?

2. Did you find the work load reasonable?

Yes No If no, explain.

3. Did you have any difficulty with the reading level?

Yes No - Please comment.

4. How would you assess your general reading level?

poor reader average reader good reader

5. Was the material presented clearly and with sufficient depth?

Yes No If no, explain.

General

1. What did you like least about the course?

2. What did you like most about the course?

Additional Comments

Only students enrolled with the Alberta Distance Learning Centre need to complete the remaining questions.

1. Did you contact Alberta Distance Learning Centre for help or information while doing your course?

Yes No If yes, approximately how many times? _____

Did you find the staff helpful?

Yes No If no, explain.

2. Were you able to fax any of your assignments?

Yes No If yes, comment on the value of being able to do this.

3. If you were mailing your assignments, how long was it taking for their return?

4. Was the feedback you received from your correspondence teacher helpful?

Yes No Please comment.

Thanks for taking the time to complete this survey. Your feedback is important to us. Please return this survey with your last module assignment.

Instructional Design and Development Unit
Alberta Distance Learning Centre
Box 4000
Barrhead, Alberta
T0G 2P0

Appendix



Master Glossary

allusion: in literature, a reference to someone or something with which the writer assumes the audience will be familiar

analogy: a comparison or similarity

anecdote: a short, often amusing, story about one single, interesting incident

anthology: a collection of literary selections

apostrophe: the addressing of an object or absent person in a work of literature

archetype: a thematic or mythical pattern that appears often in literature such as the death/rebirth theme, the quest, and others

autobiography: an account of a person's life written by that person

black humour: humour derived from seemingly grim topics such as death

body language: the use of bodily postures and gestures to communicate messages

brainstorming: generating as many ideas as possible without restraint or criticism

character sketch: a description of the personality of a character – usually from a work of fiction

choral reading: an oral reading of a poem in which a number of voices take part

chronological order: the order in time in which events actually occurred

cite: quote or refer to as an example

cliché: a once-colourful expression that has lost meaning through overuse

climax: the high point, most exciting point, and/or turning point of a story

colloquial: like ordinary conversation rather than formal speech

comic relief: a humorous scene designed to ease the tension in an otherwise serious play

compression: in writing, the reduction of the number of words usually resulting in an intensification of meaning

conferencing: in writing, discussing ideas, early drafts, or revision suggestions with one or more readers

connotation: a suggested meaning associated with a word's literal meaning

connotative: having suggested, or associated, meanings

context: the surrounding material that helps suggest meaning

controlling metaphor: the dominant metaphor in a literary work

couplet: a unit of two lines of poetry, usually rhymed

critical essay: an essay discussing the writer's impression of a literary work

critique: a critical appraisal of something

denotation: the literal meaning of a word

deus ex machina: an unlikely device used by an author to resolve a difficult situation in a plot

diction: choice of words and level of language

dilemma: a situation in which someone is faced with two equally problematic or unattractive alternatives

drafting: writing a first version

dramatic irony: a form of irony in which there is a difference between what the audience knows and what a character believes to be true

dynamic character: a character who changes or develops over the course of a story or play

editing: in writing, the process of proofreading and correcting grammatical problems and surface errors in things like capitalization, spelling, and punctuation

editorial: a newspaper article that presents the opinion of the editor or publisher

ellipsis: a series of three dots used to show an omission in writing

emotive language: a choice of words that reveals a bias or opinion

escape fiction: fiction intended chiefly to entertain, providing little or no insight and usually emphasizing plot and action

essay: a short piece of nonfictional writing in which an author presents a viewpoint on a subject in a personal way

etymology: the origin and development of words

explicitly: stated directly

fact: information that is true and capable of being verified

figurative language: language that uses figures of speech like metaphors and similes to achieve a special effect

figures of speech: expressions in which words are used in an unusual way to create special effects

first-person point of view: a type of narration in which a character tells his or her own story using the words *I* and *we*

flashback: in literature, an interruption of events to return to an earlier time

foils: in literature, characters who contrast strongly with each other: also called character foils

foreshadowing: an indication of events that are to come, intended to prepare the reader for the events

formal: characterized by strict observance of forms and correctness

free-verse poem: a poem that has no particular length, rhythm, stanza structure, or rhyme pattern

freewriting: writing nonstop for several minutes and allowing whatever thoughts come to mind to be recorded on paper

functional writing: the practical sort of writing that occurs in such places as business communications and manuals; the opposite of creative writing

genre: a particular category of literature characterized by a certain form or style – for example, poetry, fables, or novels

groundling: a lower-class Elizabethan theatre-goer who stood on the ground to watch the play

high-angle shot: a camera shot in which the camera is placed above the subject

hyperbole: exaggeration used for emphasis or effect, either serious or humorous

imagery: words used to “paint” pictures or create sensations for their audience

implications: things implied but not directly expressed

implicitly: implied rather than stated directly

ineterminate ending: an ending to a story that seems incomplete and unclear as to which way events will go

infer: make an inference

inference: a conclusion not actually stated but arrived at by weighing the evidence

inflection: change in pitch and volume

informal: casual; natural

interpretive fiction: fiction intended both to entertain and to offer some insight into human nature or society... It tends to offer a complex view of life rather than one that is simple or predictable.

irony: a discrepancy in meaning between what is and what was expected

lexicographer: a writer or compiler of a dictionary

limited-omniscient point of view: a third-person type of narration according to which the narrator is limited to revealing the thoughts and feelings of one character only

literal speech: language close to dictionary meaning

literary criticism: the critical appraisal of a work of literature

logical fallacy: an argument that appears to be logical but really is not

low-angle shot: a camera shot in which the camera is placed low in relation to the subject

metaphor: a comparison between two unlike things without using words such as *like* or *as*

milieu: the environment or surrounding circumstances in which something is set or occurs or in which someone lives

monotone: lacking expression and variety of intonation

mood: in literature, the pervading feeling or impression produced in the reader by a piece of writing

motif: an idea or image that recurs throughout a piece of literature

narrative: a series of events that tell a story

narrative point of view: the viewpoint or perspective from which a story is told

narrator: the teller of a story

objective point of view: a third-person type of narration in which the narrator simply records sights and sounds

omniscient point of view: a third-person type of narration that allows the narrator to relate any or all actions, thoughts, and feelings of characters

opinion: a person's belief or judgement

oratorical: relating to oratory, or public speaking

organizing principle: in literature, the principle governing how ideas are shaped into a structure

pan shot: a camera shot in which the camera is moved from one side of a scene to the other

paradox: a statement in which seemingly self-contradictory words express a possible truth

paraphrase: restate something in different words

parody: used as a noun, a comic imitation; used as a verb, to imitate something serious in a comic manner

persona: an artificial character a person adopts to present to the public

personification: the ascribing of human qualities to things that are not human

playwright: the writer of a play

prewriting: generating ideas and planning for writing through such processes as discussing, thinking, brainstorming, clustering, and making lists

propaganda: ideas spread deliberately to promote a cause

props: in drama, the objects held and used by actors

protagonist: the main character in a story or play

resolution: the working out of a story's tensions and problems after the climax

revising: in writing, the process of revisiting and reworking an earlier draft

rhetorical question: a question asked for effect and which does not expect an answer

satire: in literature, the ridiculing of human vice or stupidity

scanning: a reading technique, used to locate specific information quickly, that involves looking for key words

set: in drama, the arrangement of a stage

setting: the time, place, and circumstances in which the events of a work of fiction take place

short story: a story limited in length, plot, character, setting, and theme and usually having one particular focus

simile: a comparison between two unlike things using the words *like* or *as*

situational irony: a form of irony in which what happens differs from what was expected by both the audience and characters in a piece of literature

skimming: a technique of reading material quickly, looking only for main ideas or a general impression

soliloquy: a speech made by a character alone on stage in which that character's thoughts are revealed

sonnet: a rhymed poem of fourteen lines expressing a single idea

speaker: the character who speaks to the reader in a poem . . . Sometimes the speaker can be identified with the poet, sometimes not.

splicing: joining two pieces of film

stage play: a script written with the intention of being dramatized on stage

stanza: lines that have been grouped together for effect in a poem

statement of fact: an assertion that can be proven true or false

statement of opinion: an assertion that cannot be proven true or false

static character: a character who does not change over the course of a story or play

style: an author's manner of writing

summarize: reduce something to its main ideas

surreal: unreal; dream-like

symbol: an object, person, or event that has a meaning greater than its literal meaning

symbolism: the use of symbols in literature

telephoto lens: a lens that acts as a telescope to magnify distant objects

text: an individual work – written, visual, or oral – or a part of such a work

theme: the central idea or insight about life that emerges from a piece of literature

thesis: a writer's main argument; the main point a writer wants to make

thesis statement: a statement expressing the main argument of an essay – what it is the writer wants to prove

third-person point of view: a type of narration in which an uninvolved narrator describes what happens to other people, using words like *he* and *she*

tone: a speaker's or writer's attitude toward a subject or audience reflected in choice of words and emphasis

topic sentence: the sentence in a paragraph that contains the main idea of that paragraph

tragedy: in drama, a serious play usually having a disastrous ending for the protagonist

transition: in writing, a shift in thought

transitional expression: a word or phrase used to link ideas

unity: in writing, the relation of every detail in a paragraph to the topic sentence

verbal irony: a form of irony in which the implicit meaning of a speaker differs from the stated message

voice: in writing, the personal and recognizable style of a writer

webbing: connecting ideas related to a single idea in clusters around it (also called *clustering* or *concept mapping*)

wide-angle lens: a lens with a wide field of view, which increases the illusion of depth

zoom: adjust the camera lens during a shot to increase or

Suggested Answers

Section 1: Activity 1

Responses will vary; they'll be as personal as your writing. If possible, try asking someone who knows your writing well to verify your opinions about it.

Section 1: Activity 2

Responses will be personal. Did you respond to the questions honestly and thoughtfully?

Section 1: Follow-up Activities

Extra Help

1. Responses will vary somewhat, but what follows are one student's ideas with which you can compare your own. Note that depending on the context of a sentence in a piece of writing, different arguments can be built about the effectiveness of a writer's choices. For example, repetition is usually a fault unless the repetition deliberately emphasizes an idea.
 - a. I prefer the second sentence because "claret" is a concrete description that tells precisely what shade of red the writer's copy of the book is.
 - b. I prefer the second version because it clarifies Lorna's characteristics and limits the comparison to people whom the writer has met.
 - c. I prefer the first sentence because the strong, specific images set a mood.
 - d. I like both versions, but the second one might create sentence variety by opening with a subordinate clause. (If you're unsure about clauses, look up "clause" or "subordinate clause" in your writer's handbook.)
 - e. I prefer the second sentence because it's compressed.
2. a. The apostrophe was inserted because *there's* is a contraction of *there is*.
- b. Titles of short works are indicated by quotation marks. This sentence isn't confusing, but imagine how difficult it is with literature named after a character or when the writer doesn't signal a work. Here the words "The poem" help us realize what's being referred to; the sentence would be funny without it.
- c. Many people confuse words that sound the same (homonyms). The wrong word was used here. *Too* means *very* or *also*. In this case *too* intensifies the noun.
- d. The wrong clause was subordinated. A good test is to check which action depends on which. The dependent one should be subordinated.
- e. One tense should have been used throughout. Past and present were mixed here. The corrected sentence could have been entirely in the present tense or the past. In the edited version in the exercise it's the past that was used.

If you have questions about any of these sentences or the explanations given, refer to your writer's handbook.

Enrichment

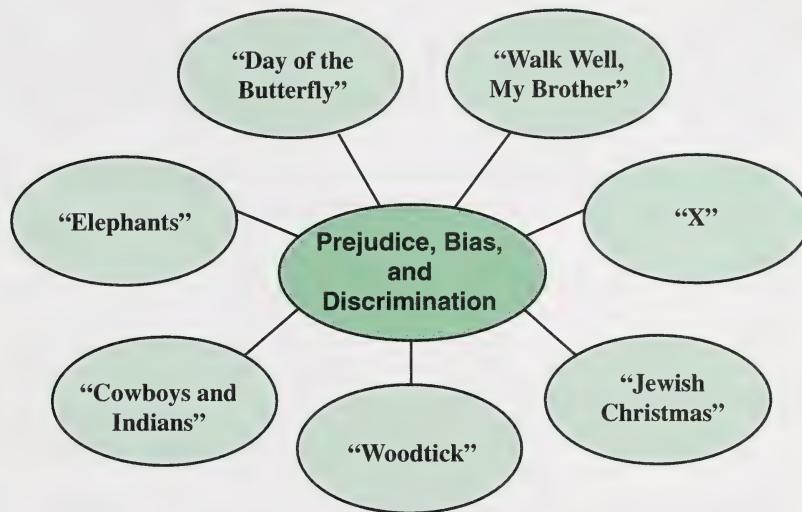
There are no suggested answers for this activity.

Section 2: Activity 1

Your responses throughout this activity will be entirely personal. The important thing is that you made a real attempt at assessing yourself as a language user.

Section 2: Activity 2

1. a. Responses will vary, but here's an example of one web built around the broad subject "prejudice, bias, and discrimination."



b. Again responses will vary. Here's one example, taken from the web in the preceding suggested answer:

"Elephants": White society with its emphasis on "progress" at all costs, has destroyed the gentle society of America's native peoples.

2. and 3. Responses will be personal.

Section 2: Activity 3

1. Responses will vary. How many ways did you discover?
2. Responses will vary. Poems are full of highly connotative words, so you shouldn't have had problems finding two examples.
3. Responses will vary. An example from *The Glass Menagerie* would be Tom's internal conflict between looking after his mother and sister and leading a life of adventure.
4. a. Responses will vary. An example might be "A Boy I Knew," in which the tone could be described as reflective and perhaps a touch wistful.
b. In the preceding example the tone helps the writer convey his ideas on the mysterious and often overlooked influence people's childhoods have on their adult lives.
5. Responses will vary somewhat. The writer of *A Separate Peace* used many techniques. One would be his use of flashback at the beginning of the novel. Readers are told a good deal in the first few pages for which they want to discover explanations.
6. Responses will vary. You could go back to your web in question 1. a. of Activity 2 for ideas.

Section 2: Activity 4

Examples for the terms that follow will, of course, vary.

1. **Term:** imagery
Title: *Macbeth*
Example: The witches' spells are specific images of foreboding, foreshadowing Macbeth's downfall. One specific visual image is "Fire burn, and cauldron bubble."
2. **Term:** dramatic irony
Title: "A Trip for Mrs. Taylor"
Example: Many audience members or readers are aware of the purpose for Mrs. Taylor's journey long before the bus driver learns of it. That makes her speeches ironic from the time of the realization.
3. **Term:** metaphor
Title: "In the Dome Car of the 'Canadian'"
Example: "These boats . . . are arks of all creation"
4. **Term:** tone
Title: "Do Not Go Gentle into That Good Night"
Example: The tone might be described as *impassioned* or *intense*.
5. **Term:** soliloquy
Title: *MacBeth*
Example: Act 2 Scene 1: The soliloquy begins "Is this a dagger which I see before me,"
6. **Term:** protagonist
Title: "Jewish Christmas"
Example: Freidele

Section 2: Activity 5

Responses to the questions in this activity will vary. Here are some to which you can compare your own.

1. The women continue the custom of using the wedding china.
2. The younger women do not share the grandmother's old-world ways.
3. The family is Jewish.
4. I would most like to meet the grandmother – to learn how she survived all that she has known in her life and to learn whether Joyce Maynard is right about her.
5. I'd use the words *ironic* and *wistful*.
6. Here are some possible works of literature that could be thematically connected:
 - "Me as My Grandmother"
 - "Mother"
 - "Girl's-Eye View of Relatives"
 - "Before Two Portraits of My Mother"
 - "Between Here and Illinois"

Did you think of others?

Section 2: Follow-up Activities

Extra Help

1. Responses will vary. Compare yours to this example:

- One quotation could be “Not likely, of course.” This essay is filled with ironies. The grandmother did not die when the mother married someone who was not Jewish. At the end the snow on April 1 in Winnipeg, although not impossible, is not always likely. The fact that it happened on April Fool’s Day is an irony. This quotation signals the author’s attitude to life.
- Another quotation is the sentence “Sometimes I kiss and hug Audrey so much she starts crying – which is, in effect, what my grandmother was doing to my mother, all her life.” This sentence shows how the four generations are linked and how history repeats itself in this family.

2. Responses will be personal. Here are two examples:

- The grandmother is presented as “possessive” in direct statements by Joyce Maynard in the paragraph on page 291 beginning “This possessiveness . . .” and in the paragraph on page 293 beginning “Sometimes I kiss . . .”
- The grandmother is shown indirectly to be loving or caring for people and plants in the passage on page 291 that says “. . . she has kept making knishes, shopping for bargains, tending the healthiest plants I’ve ever seen.”

3. Responses may vary. The last paragraph summarizes the relationships in the story. It also suggests that the wedding china and relationships will continue even though one of the women has died.

4. Here are three possible responses. Yours will likely be different.

An anecdote: Readers are told how the grandfather opened all the Cracker Jack boxes looking for a particular toy.

A telling detail: Readers are told that grandmother once lifted a car off the ground in an emergency.

A statistical fact: Readers are told that the grandmother was born in Russia in 1892 to a Jewish family.

Enrichment

1. Responses will be personal. Here are the ideas of one student:

When I read the poem, I see a large piece of paper divided into two with a diagonal line. The top section shows a bird struggling to fly, but it cannot. The bottom section is a snowy field. It’s a collage because I can’t draw! Across the line dividing the two images is the word “dreams” in large red letters. Behind the word are shadowy versions of the word.

The aspects of the poem that struck me most were the two images of a disabled bird and a barren, frozen field in which nothing grows.

2. Responses will vary. Here is one student’s response.

When the riots over the verdict of the first Rodney King trial broke out in Los Angeles, we saw people responding without hope. The result was anger and destruction. Dreams can help people avoid involvement in such situations.

3. Langston Hughes writes about ordinary people, often struggling against great difficulties. This poem offers advice to anyone, rich or poor, black or white.

4. The two metaphors for life without dreams are the broken-winged bird and the barren snowfield. Any reason explaining the effectiveness would be acceptable.
5. Two four-line stanzas develop one metaphor of life without hope. The first compares a life without dreams to a broken-winged bird unable to fly while the second stanza describes a winter field. Both stanzas begin with the same two lines, in which the speaker directs us to keep our dreams. The last two lines provide metaphorical examples of what happens “if dreams die.”

Your response does not need to have all of this detail.

6. Responses will be personal. One reason for appreciating the structure is its simplicity. One reason for not liking it is its repetition.
7. Check to see that you provided a reason to support your view. Could there be any relationship between your responses to the earlier questions and your personal judgment expressed here? Many of us find that memories of poems pop up where we don’t expect them to. Will “Dreams” occur to you in your future? Only time will tell?

Section 3: Activity 1

1. Responses will vary. Compare your ideas to the following:
 - a. The main ideas of some literary and film works are foreshadowed by titles. Using two examples, show how each title is related to main ideas in the work.
 - b. Literary characters are often in situations where whatever they decide to do will have a serious effect on what happens later. Select two stories, poems, essays, plays, novels, or films where people meet such situations. Provide details of the situations. Break into parts the different choices available to each person, and provide a judgement about what happens as a result of each choice.
2. Use the ideas presented in the questions to evaluate your essay. If you don’t have a partner, do your best to critique your own work. If you think you’ll have problems handling a question like this on your exam, you’ll have more practice in your Section 3 Assignment.

Section 3: Activity 2

1. Responses will vary somewhat. Here are a few samples:
 - The contrast is between nature and humanity.
 - The contrast is between the brute strength of nature and human puniness.
 - The contrast is between the enduring hardness of the rocks and the vulnerability of human life.
2. Responses will vary. Most students would probably fill in the blank with words like *casual* or *relaxed*.
3. The best answer here is **D**. Without colour to distract the viewer, lines and shapes become more apparent.
4. Responses will vary. The examples that follow are based on the photo on page 104.
 - a. What do you think is the main purpose of this photograph? Explain your thinking.
 - b. The photograph mainly invites the eye of the viewer to
 - A. follow through the arches
 - B. dwell on the stones
 - C. consider the arch structures
 - D. wonder about the location

(The best response here is A.)

c. One visual element the photographer emphasizes in this picture is

- A. colour
- B. repetition
- C. angle
- D. line

(The best response here is B.)

Section 3: Activity 3

1. a. The work is *I Am Speaking to You, America!*
 b. Elizabeth Barrett and Robert Browning eloped to Italy and stayed together until her death in 1861.
 c. She won the Nobel Prize for literature.
 d. The work was *The Circle Game*.
2. a. The elements are plot, character, theme, and style.
 b. It ends in most plays with the initial incident.
 c. Originally the word meant “an instrument for marking.”
 d. The standards are as follows:
 - It must have economy
 - It must be appropriate.
 - It must have pace.
 - It must have artifice; that is, it must be skilfully invented.

3.

Type and Difficulty of Reading Material	Purpose for Reading	Appropriate Reading Speed
a section in your writer's handbook that explains the procedures for writing a good research paper	to discover and understand how to write a research paper	slow and careful
a short story in a slick magazine	to spend your leisure time enjoyably	rapid or very rapid
an article in <i>National Geographic</i>	to discover the general content, and then to decide whether or not the article would be suitable for a report you're writing	skimming
an encyclopedia article on Adolf Hitler	to find out his place of birth	scanning
Dylan Thomas's poem “Do Not Go Gentle into That Good Night”	to prepare an oral presentation on the theme of Thomas's poem	slow and careful
a chapter from a Social Studies 30 text on the events leading up to World War II	to obtain a thorough understanding and retention of the material in preparation for a test	slow and careful
the entertainment section of your daily newspaper	to find out where a certain movie is showing	scanning

Section 3: Follow-up Activities

Extra Help

1. Responses will vary somewhat. Compare yours to these:
 - To analyse is to break into sections or parts.
 - To evaluate is to make a judgment about something.
 - To contrast is to show differences.
 - To explain is to tell in your own words logically and clearly.

2. Paraphrases will vary. Compare yours to these examples, and check for clarity and precision.
 - a. In this essay the northern setting or location is presented in such a way as to create a strong emotional response in readers. Tell what that emotion (mood) is and explain (probably with precise examples) how it has been developed.
 - b. Read the poem carefully, noting how it's organized. Then explain just how its plan or structure takes the readers where the poet wants to take them. Show how the central idea of the poem can be understood in relation to the way the poem is structured.
 - c. There is some sort of overriding view of this character suggested by her actions. Tell what it is and provide evidence to show that the actions create the impression stated.
 - d. Imagine how the main character would feel about the doctor's decision. Pretend you're the main character and, in a letter, tell the character chosen to receive the letter what the decision is and what feelings you have about it. It doesn't say whether the letter should be a business or personal one. That choice should probably reflect the relationship between the two characters. The question expects me to use language the way the protagonist does and to reflect the view of the situation as seen by that person. The character's personal traits should be reflected in my words and ideas.
 - e. After choosing two works where children or teenagers are affected by the expectations of older people, clearly show how each young person is influenced. Make clear what the adults expect in each case (and perhaps whether these expectations are societal or personal). Show how each character is influenced (perhaps in personality or action), and what results positively or negatively in each case.

Enrichment

The examples that follow are all based on “The Fish” by Elizabeth Bishop. Use them as comparisons in evaluating your own ideas.

1.
 - Students who have fished will connect directly.
 - Poem brings up many conflicts in values, emotions, attitudes, and so on.
 - There's wonderful imagery – tremendous visual impact.
 - Questions could be about killing, life and death, value of animal life, imagery and other literary devices, narrative forms.

2. Here are a few ideas for questions that could be set up both in long- and short-answer formats:
 - The poem describes the caught fish as “tremendous.” Had you had that fish on the line, would you have let it go? Give **two** reasons to support your view. (This question invites a personal response to the decision to release the fish made by the speaker in the poem – not just any fish but the one described in the poem. Any two reasons that support the stated decision would be acceptable.)

- When rereading the poem, you probably noticed the many details that describe the fish. Choose **two** images that bring the fish to life for you, and evaluate the effectiveness of the language used for each. (The student is directed to the imagery and asked to evaluate its effectiveness. Two examples of images are required. They should help focus the answer.)
- Both positive and negative images are presented in the poem. What effect does that have? (The student is asked to state an opinion about the contrast presented. You might notice the order in which these impressions are presented. A strong answer might acknowledge how Elizabeth Bishop sets up the reader for the release of the fish.)
- What effect does the word “medals” (page 194) have? (This detail identifies the metaphor of the fish as a soldier who has been rewarded for his service. He has won glory and achievement.)
- Imagine that the National Film Board wrote to you to ask whether or not you think this poem would make a film adaptation. The NFB produces versions of poems for general and school use. Write a letter responding to the request. The specific points made in the memo were
 - an interest in the subject of the poem
 - the general appeal to viewers (of subject and language)
 - ideas for the visual track
 - ideas for sound track
 - overall suitability for film presentation

(The question asks for a letter in a formal style to an unknown person. The student is free to judge the film as suitable or unsuitable. Reasons must be provided. One way to organize the answer would be to address the main points in the order stated. While that practice is often used in business, it's not required. The student must address all points for success. The language should be suitable to the purpose and audience stated. Probably such a question would be graded for content – thought and detail – and for expression – writing skills.)

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